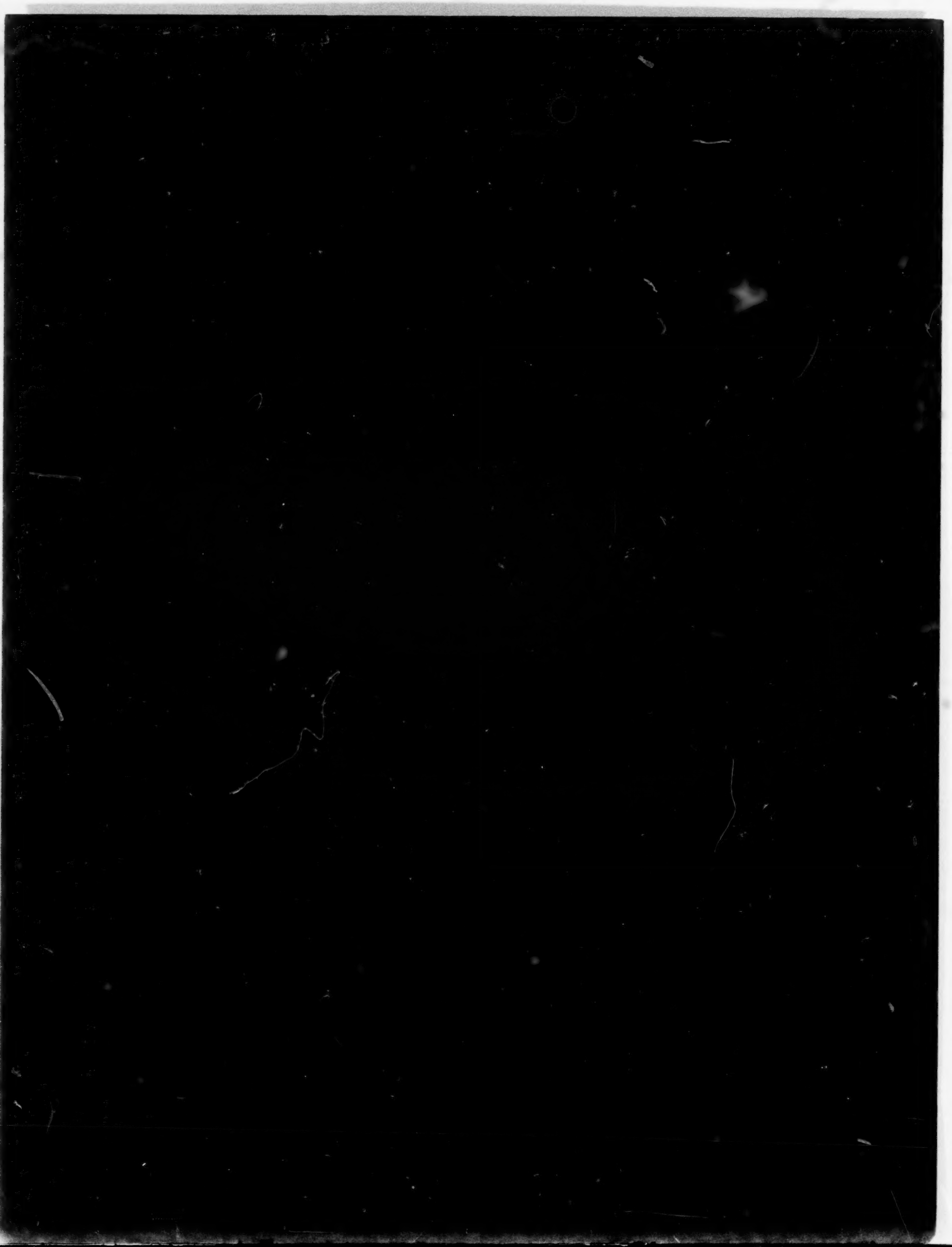
DOCUMENT RESUME

ED 052 579 EC 032 760

AUTHOR	Johnson, Dorothy H.; And Others
TITLE	Special Education Music and Dance: An ESEA Title III Project Evaluation.
INSTITUTION	Shoreline School District 412, Seattle, Wash.
SPONS AGENCY	Bureau of Elementary and Secondary Education (DHEW/OE), Washington, D.C.
PUB DATE	Sep 70
NOTE	108p.
EDRS PRICE	EDRS Price MF-$0.65 HC-$6.58
DESCRIPTORS	*Dance, Demonstration Projects, Evaluation Methods, *Exceptional Child Education, *Handicapped Children, *Music, *Program Evaluation
IDENTIFIERS	Elementary and Secondary Education Act Title III, Washington

ABSTRACT

Reported are the evaluation results on the 1969-70 segment (the first project period) of the Special Education Music and Dance Program in Shoreline School District 412 (Seattle, Washington), an ESEA Title III project. The program, which is presented as a pilot attempt to develop functional program objectives and evaluation tools, provides music and dance lessons for special education classes from primary through high school levels, and includes psychomotor, cognitive, and affective objectives. Methods emphasized are neuromuscular skills set to music to promote neurophysiological maturation in primary handicapped pupils, a modification of the Orff method of teaching music, and the Orff musical instruments. Presented are February and August 1970 analyses of data on the primary dance program and the music program, the results of the Semantic Differential administered to teacher workshop participants, a concurrent validation study of the Face Attitude Scale with mentally retarded, and an inventory of videotapes on the program. Evaluative comments and opinions are given by project teachers. Six examples of evaluation tools (tests, scales, evaluation sheets) are included as are the project's 1969-70 evaluation budget and evaluation expenditures. (KW)



ED052579

EC032760

U.S. DEPARTMENT OF HEALTH, EDUCATION
& WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

Special Education

Music & Dance

AN ESEA TITLE III PROJECT

EVALUATION

Evaluation 1969-70
Submitted September 25, 1970

SHORELINE SCHOOL DISTRICT No. 412
N. E. 158th and 20th Avenue N. E.
Seattle, Washington 98155

Dorothy H. Johnson
Coordinator of Special Education
Project Director

S T A F F

Frank Nielsen.....Project Leader 1969-70

Dance Teachers

Betty Fausel
Giovanni Giglio

Music Teachers

Larry Anderson
Bill Carlstrom

SPECIAL EDUCATION MUSIC-DANCE PROGRAM

C O N T E N T S

PART I. EVALUATION

I. COVER LETTER.....1

II. ABSTRACT.....3

III. TEACHER WORKSHOP.....4

IV. RESULTS OF SEMANTIC DIFFERENTIAL ADMINISTERED TO WORKSHOP PARTICIPANTS.....5

V. ANALYSIS OF DATA, FEBRUARY 1970 PRIMARY DANCE PROGRAM.....7

VI. ANALYSIS OF DATA, AUGUST, 1970 PRIMARY DANCE PROGRAM.....11

VII. ANALYSIS OF DATA, FEBRUARY 1970 MUSIC PROGRAM.....20

VIII. ANALYSIS OF DATA, AUGUST, 1970 MUSIC PROGRAM.....26

IX. A CONCURRENT VALIDATION STUDY OF THE FACE ATTITUDE SCALE WITH MENTALLY RETARDED.....33

X. INVENTORY OF VIDEOTAPES.....39

XI. NOTES ON SPECIAL EDUCATION DANCE PROGRAM 1969-70 by Giovanni Giglio, Dance Teacher.....44

XII. RESUME OF TITLE III MUSIC CLASSES by Bill Carlstrom, Music Teacher.....47

XIII. RESUME OF TITLE III PRIMARY DANCE CLASSES by Betty Fausel, Dance Teacher.....52

XIV. PRIMARY MUSIC AND ELEMENTARY ORFF MUSIC by Larry Anderson, Music Teacher.....57

PART II. EXAMPLES OF EVALUATION TOOLS

I. SEMANTIC DIFFERENTIAL SCALE.....65

II. WORKSHOP EVALUATION SHEET.....69

C O N T E N T S

PART II. EXAMPLES OF EVALUATION TOOLS, CONTINUED

III. SKAN-A-GRAF POSTURE TEST.....71

IV. ELEMENTARY ORFF EVALUATION QUESTIONS.....74

V. PRIMARY MUSIC EVALUATION.....76

VI. PRIMARY DANCE MOVEMENT AND NEUROPHYSIOLOGICAL MATURATION TEST.....83

PART III. BUDGET AND EXPENDITURES

I. PROPOSED EVALUATION BUDGET FOR 1969-70.....92

II. SUMMARY OF EVALUATION EXPENDITURES FOR 1969-70.....94

SPECIAL EDUCATION MUSIC AND DANCE PROGRAM

EVALUATION

The evaluation of the first project period of the Special Education Music and Dance Program is herein presented.

The program, as originally presented, included statements of behavioral objectives. It also included statements which implied minimal evaluations -

(1) first, because standardized music and dance evaluation tools were deemed too difficult for handicapped children, and when available, the reliability and validity of these measuring instruments was highly questionable when applied to this type of population,

(2) second, because the modification of these tests and the training of handicapped children to respond to the modifications of the test was considered far too time consuming and the project was not designed to this task, and

(3) third, the project included psychomotor, cognitive, and affective objectives; however, the primary concern was with affective objectives which have proven to be elusive to obtain for evaluation in standardized form.

The objectives of the project were straight forward, and evaluation of the psychomotor and cognitive objectives were achieved. There are, however, many other areas of evaluations resulting from the first period of the project.

Teachers are reacting to and are better equipped today than ever before in the areas of accountability. Project teachers were so mindful of the progress and achievement of every individual child in special education class that they developed many teacher-made tests and charts of progress. The results of many terminal and daily objectives designed by project teachers and the resultant data could be cause to restate and recreate additional objectives beyond those described in the original document. This is not usual when one explores a new area of learning or when one explores in a new direction. It was noted that the objectives changed as the teachers began to know the children, recognized the additional needs of the children, and found the children less limited than original expectations.

Teachers recruited to work with children in music and dance had no previous training for teaching handicapped children. Every day, therefore, was an experiment. The total project is a pilot project because there are no other teachers known to us in this area who are having or have had similar experiences. Included in this report are the personal opinions of the project teachers.

Evaluation reports developed by research experts tend toward comparisons of experimental and control groups and comparisons of achievement outcomes as related to these groups. They find it difficult to understand small divisions of exceptional children who are grouped together and assigned some hard-core label such as retarded, braindamaged, or blind, and the individual differences that these children bring to a learning task. There was found, however, some sameness of objectives in these different classes because they were composed of teachable groups having some maturation gaps that were similar.

Another problem that must be noted, was the tendency of research experts to find it more comfortable to deal with large numbers of children and yet our project is comprised of many different (categories) and small (in numbers, average 10) groups. When all the data accumulated from tests was presented for the research department, it was overwhelming and was deemed inadvisable to deal with in relation to each child. Therefore, a composite comparison technique was used and is reported in this document. It should be noted, however, that a composite report of this type stresses comparisons among nonequivalent groups and neglects individual development among students and classes which are extremely heterogeneous.

Videotape recordings comprise the greatest accumulation of evaluation data, as it relates to the stated objectives of this program. These tapes provide a sequential analysis of the psychomotor and learning skills which were emphasized during the school year and provided visual data showing significant performance improvements which are obvious to an untrained observer. These tapes will be conserved until time and money will allow for the development of dissemination packages.

The Face Attitude Scale as a tool to evaluate the attitudes of trainable children did not succeed. During the second year of the project it is intended that a Face Attitude Scale will be used with educable retarded and other children in classes for the handicapped in Shoreline.

Undescribed in any evaluation tool and possibly the most important evaluation of the project is the comments and the support of individual parents of the children. Parents report changes in home behavior of children, express delight that their child for the very first time was equipped to and did participate in school concerts, and that they are looking forward to providing more stimulating cultural experiences for their child, i.e., attending some events in the city beyond those sponsored through the project.

The measuring instruments and evaluation data included within this report should be considered as a pilot attempt to develop functional program objectives and meaningful evaluation tools. As the program continues, more refined objectives and valid measuring instruments will be provided based upon the data gathered during this reported period.

I. Abstract

A. Objectives of proposed activity

Handicapped children in public schools need an opportunity through classroom instruction to learn skills with which they may broaden their cultural and social awareness and participation. The major objective of the proposal is to provide music and dance lessons for every Special Education class from primary through senior high school. These music and dance lessons must be designed within the ability ranges of handicapped children, so that they can succeed and they must progress in levels of difficulty as prescribed for the very young to the oldest child in the program. It is intended that all children in this program will sing, dance, and play musical instruments to a degree of efficiency as judged by the individual child's ability to achieve.

This proposal is, therefore, addressed to two major objectives:

1. Given inservice training, teachers will adapt educational, cultural materials and experiences to needs of handicapped children in Special Education.

2. When the project is completed, handicapped children will have gained more confidence and a better self-image, which will allow them to make use of the cultural resources provided in the school and community.

B. Activities and procedures to be utilized in achieving stated objectives

This project is concerned with two major efforts; first to provide broadening inservice opportunities to Special Education teachers, teacher aids, special project teachers, music teachers, physical education teachers and professional artists who will teach music and dance to handicapped students in Special Education classes in the Shoreline Schools; and second, to develop and conduct innovative and exemplary music and dance classes for handicapped students by providing instructions that are within the range of their abilities to achieve and common to their social ages, by making daily lessons planned with sequence and progression that all students will succeed and progress in music and dance skills.

The innovative methods which will be emphasized are: (1) neuromuscular skills set to music so that primary handicapped pupils will gain in neurophysiological maturation; (2) a modification of the Orff method of teaching music and the Orff musical instruments used so that elementary handicapped pupils will develop a rhythmic foundation, will have success the first time they play msuical instruments and can progress in music learnings; (3) a multiple use of videotapes is designed to record changes in pupil behavior during the project for evaluation, to collect inservice information and accumulate classroom procedures for future inservices, and to share with other Special Education programs of other districts.

The long range goal of this project in using music and dance is to help handicapped children to achieve broadened cultural and social horizons, and to make sure that these children will develop positive attitudes toward participation in classical art forms for a wholesome use of leisure time.

TEACHER WORKSHOP

Summer inservice training of teachers was essential to the beginning of this project. The aims of the workshop, which was held August 11-22, 1969, were to acquaint Special Education teachers with the concepts of music and dance to be used in the project and to acquaint music and dance teachers with the special needs of the children they were to work with. Finally, and most important, the workshop period was intended to culminate in the writing of specific plans for beginning classroom instruction. Workshop leaders and consultants performed well and throughout the two week workshop period stimulation of the participants remained high. The final two days were spent primarily in writing lesson plans based on workshop activities which were ready for use on the first day of school.

If there was any fault in the workshop it was probably the over motivation of teachers resulting in some unrealistic beginning goals for both experienced and new teachers. The first few days in the classroom resulted in quick readjustments and benefits of the workshop became very apparent.

The results of the semantic differential administered during the workshop and copies of participant responses are shown in attached exhibit.

A follow-up workshop was held on January 15, 16 and 17 with Miss Marjorie Lea, an Orff specialist from Toronto, Canada. This workshop was attended by the same personnel as the August inservice and dealt with music techniques. Attention was also given to the coordination and combination of music techniques and dance activities. Having had a half year of classroom experience in the project, this short workshop proved to be very beneficial to all concerned and resulted in the assimilation of many new ideas and materials. The attachment also includes teacher response to this workshop, however, the shortness of time involved in the workshop precluded the valid administration of another semantic differential.

Teacher comments regarding both workshop sessions were very positive. Visitors from within and outside the district were most impressed with the quality of instruction taking place. At this time it appears likely that our prime workshop leader, Miss Marjorie Lea will be invited back by institutions in the area for additional work with other groups of people.

AUGUST TEACHER TRAINING WORKSHOP

EVALUATIONS

To: Frank Nielson, Project Leader
Music and Dance Program

From: Dan Marken, Research Associate
Research and Development

Subject: Results of the Semantic Differential Administered to Workshop Participants

Date: September 15, 1969

Responses for the two Semantic Differentials administered on the first and last day of your workshop have been tabulated. In interpreting these results it should be remembered that this instrument attempts to measure the connotative meaning of concepts through the use of polar traits. Each of the fourteen concepts was rated along a number of polar traits and it is these traits which define the connotative meaning of the concept for the group.

Each concept was scored for the twelve bipolar traits referring to that concept. For scoring purposes, a mark at the extreme left position was scored +3, the second column was scored +2, the third column was scored +1, and the middle column was scored zero. Scores of -1, -2, and -3 were given for corresponding positions on the right side of the scale. Thus, scores which are towards the positive side indicate that the group feels the concept is good, graceful, strong, hot, etc. Concepts with negative scores are described as bad, awkward, weak, cold, etc. The amount of these traits that a group assigns to a particular concept depends on their score which falls on the continuum between a +3 and -3.

Shown in the table below are the results for your group on both the first and second test on each of the fourteen concepts. Also shown is the net difference or change which occurred as a result of the workshop. The sign in front of the net difference figure indicates whether the change in attitude was towards the positive or negative end of the continuum. Any net difference in change below .500 should be interpreted with caution. A change of this value or lower may be due to chance factors rather than an actual change in attitude towards a concept. It is interesting to note that the greatest favorable change was in the concept "Orff Method", which was the main emphasis of your program. The largest negative change was in their attitude towards epilepsy. Also of importance is that all but one of the music concepts (tambourine) showed a positive change while all special education concepts showed a negative change in attitude.

Concept	First Test	Second Test	Net Difference
Brain Damaged	- .015	- .374	- .359
Folk Music	1.170	1.472	+ .302
Deafness	- .286	- .467	- .181
Tambourine	.858	.617	- .241
Emotionally Disturbed	.114	- .134	- .248
Rock & Roll Music	1.083	1.178	+ .095
Special Education Teacher	.985	.978	- .007
Orff Method	.580	1.583	+1.003
Imbecile	- .530	- .811	- .281
Social Dancing	1.061	1.161	+ .100
Academic Achievement	.773	.978	+ .205
Mentally Retarded	- .144	- .500	- .456
Guitar	1.133	1.423	+ .290
Epilepsy	.250	- .417	- .667

Although these data may not be definitive, they do give a measurement of the group's attitude towards the concepts both before and after the program. If I can be of any further assistance in either the clarification of these findings or in providing additional information, please let me know.

RDM:ba

cc: Mrs. Dorothy Johnson
Dr. William Randall

Analysis of Data 2/70 provided by Research and Development, Shoreline

PRIMARY DANCE PROGRAM

Measurement of student progress in the Primary Dance Classes will be based on a 360 item test which was constructed to measure the specific objectives of the dance program. This evaluation instrument consists of seven major sub-divisions with each sub-division representing a different skill. These seven sub-divisions and a brief explanation of each is given below.

I. Neuromuscular Exercises

This category consists of 54 movements or activities which the student has to complete in both the presence and absence of music. The skills involved are such activities as sit-ups, trunk twists and body bends. The student's neuromuscular score is based on the number of activities which he can successfully complete with a maximum score of 45.

II. Posture Alignment

Included within this category are such skills which demonstrate proper alignment and carriage of designated body parts when walking. There are six different postures which are observed giving each student a maximum score of six for this category.

III. Locomotor Movement

Included within this category are 104 items which measure such skills as skipping, hopping, leaping and galloping. Each student's performance on these skills is observed and credit given if he can successfully complete a given task. The maximum score obtainable is 104.

IV. Technique for Medium

This category measures the student's ability to understand terms and move in a given direction upon the teacher's command. The student's performance is measured under both verbal and musical cues. A maximum score of eighteen is obtainable for this category.

V. Creative Movement

This category measures both the student's ability to complete a series of 26 different creative movements and also his ability to understand the terms signifying each of the movements. The tasks included within this sub-division are such movements as the frog leap, duck walk and twist. The maximum score obtainable is 52 which is dependent upon both the completion of the movements and understanding of the terms.

VI. Social Skills

Included within this category are ten social skills on which the students are scored on a five point continuum from "excellent" to "improving." This five point

continuum is then assigned the values of 1 to 5 with a five representing excellent performance of the particular social skill involved. The maximum score is five for each of the ten items making a possible total of 50.

VII. Apparatus Skills

Under this category, the student has to perform a series of activities on both the jump board and the balance beam. There are a total of 25 activities which the child performs both in the presence and absence of music. The total possible score is 50.

When each of these seven sub-divisions are combined, a total of 360 different behaviors are measured for each student. At the present time, data has been gathered and tablulated on 38 students from five different classrooms. The data is analyzed below and is shown in mean scores for each of the five classrooms. It is from this baseline data that further evaluations on the improvement of skills will be made.

TABLE I

MEAN VALUES FOR EACH OF FIVE CLASSROOMS
ON EVALUATION TEST FOR PRIMARY DANCE CLASSES

	Test Category							
Class	I	II	III	IV	V	VI	VII	Total
1	8.6	.6	14.4	0	7.2	23.8	3.0	57.6
2	27.2	1.7	44.1	2.0	20.2	36.0	13.6	145.0
3	15.2	1.0	17.2	0	5.0	30.3	5.0	73.9
4	20.7	2.7	1.5	1.5	12.6	37.4	9.6	107.6
5	18.4	1.5	23.0	1.0	9.3	36.0	1.8	91.0
Average	18.9	1.6	25.3	1.0	11.2	33.6	6.7	98.3

As shown in Table I, there is a great deal of variance between the five classes as to the number of skills that they can successfully complete. The highest class had a mean score of 145 while the lowest was at 57.6. This difference of 87.4 points indicates that changes over time will have to be studied by individual classes rather than by the total group. Upon completion of the post tests, each of the five classes will be analyzed to note any differences in performance over time. This analysis will be completed through the use of a randomized group analysis of variance design for each class and category on the pre and post test. In addition, special attention will be made to individual changes which may become hidden as a result of the class analysis.

Analysis of Date 8/70 provided by Research and Development, Shoreline

PRIMARY DANCE PROGRAM EVALUATION

The Dance Program for Special Education in Shoreline was designed to help handicapped children develop the self confidence and social skills that will allow them to participate fully in the community activities that are available to them. More specifically, the objectives of the dance program were to assist handicapped children in fundamental movements, such as walking and running to a rhythmic beat, and adjusting other movements to music in both individual and group situations. To accomplish these objectives, curriculum plans were developed which focused on the individual needs of each pupil as they progressed in the basic movements related to dance. The purpose of this portion of the evaluation is to examine the extent to which these objectives have been met through the use of a primary dance evaluation instrument, a neuromuscular development test, and a posture test. It is in terms of these three instruments that the remainder of this section will be devoted.

Primary Dance Evaluation Instrument

Measurement of student progress in the primary dance classes was based on a 360 item test constructed to measure the specific objectives of the dance program. This evaluation instrument consisted of seven major sub-divisions with each subdivision representing a different skill. These sub-divisions and a brief explanation of each are given below.

I. Neuromuscular Exercises

This category consists of 54 movements or activities which the student has to complete in both the presence and absence of music. The skills involved are such activities as sit-ups, trunk twists and body bends. The student's neuromuscular score is based on the number of activities which he can successfully complete with a maximum score of 45.

II. Posture Alignment

Included within this category are skills which demonstrate proper alignment and carriage of designated body parts when walking. There are six different postures which are observed giving each student a maximum score of six for this category.

III. Locomotor Movement

Within this category are 104 items measuring such skills as skipping, hopping, leaping, and galloping. Each student's performance on these skills is observed and credit given if he can successfully complete a given task. The maximum score obtainable is 104.

IV. Technique for Medium

This category measures the student's ability to understand terms and move in a given direction upon the teacher's command. The student's performance is measured under both verbal and musical cues. A maximum score of eighteen is possible for this category.

V. Creative Movement

Both the student's ability to complete a series of 26 different creative movements and his ability to understand the terms signifying each of the movements are measured by this subdivision. The tasks included are such movements as the frog leap, duck walk, and twist. The maximum score obtainable is 52 which is dependent upon both the completion of the movements and understanding of the terms.

VI. Social Skills

Included within this division are ten social skills on which the students are scored on a five-point continuum from "excellent" to "improving". This five-point continuum is then assigned the values of 1 - 5 with a five representing "excellent" performance of the skill involved. The maximum score is five for each of the ten items making a possible total of fifty.

VII. Apparatus Skills

Under this category, the student has to perform a series of activities on both the jump board and balance beam. There are 25 activities which the child performs both in the presence and absence of music making a score of fifty possible.

When each of these seven sub-divisions are combined, a total of 360 different behaviors are measured for each student. Each student was observed on each of these behaviors on a pre-post test basis and changes in performance over the school year were noted. Tables I, II, and III below show the average performance of five classes on both tests, plus the net gains made during the year.

TABLE I

MEAN VALUES FOR EACH OF FIVE CLASSROOMS
ON FIRST EVALUATION TEST FOR
PRIMARY DANCE CLASSES

	TEST CATEGORY							
Class	I	II	III	IV	V	VI	VII	Total
1	8.6	.6	14.4	0	7.2	23.8	3.0	57.6
2	27.2	1.7	44.1	2.0	20.2	36.0	13.6	145.0
3	15.2	1.0	17.2	0	5.0	30.3	5.0	73.9
4	20.7	2.7	1.5	1.5	12.6	37.4	9.6	107.6
5	18.4	1.5	23.0	1.0	9.3	36.0	1.8	91.0
Average	18.9	1.6	25.3	1.0	11.2	33.6	6.7	98.3

As shown in the above table, there was a wide range in the number of skills completed between the five classes on the first test. The average performance was 98.3 while the lowest class had a mean of 57.6 and the highest class had an average of 145 for a 85.4 point spread between the extremes. These differences in initial performance should not be interpreted as reflecting differences in programs but as differences in initial ability of the five classes. The categories with the lowest means were number II and IV which measured skills relating to posture alignment and technique for medium. It should be noted, however, that these were the two sub-divisions with the fewest number of items. In terms of percentate of items passed, category seven on apparatus skills presented the most difficulty were only 6.7 of the fifty items or 14% were passed.

TABLE II

MEAN VALUES FOR EACH OF FIVE CLASSROOMS
ON SECOND EVALUATION TEST
FOR
PRIMARY DANCE CLASSES

	TEST CATEGORY							
Class	I	II	III	IV	V	VI	VII	Total
1	16.0	2.2	33.2	4.8	22.4	29.0	9.4	117.0
2	35.6	4.1	70.1	11.4	28.9	38.8	19.3	208.1
3	19.4	.9	31.9	2.0	15.8	30.3	10.4	110.5
4	33.8	3.0	51.0	10.3	22.1	38.3	16.4	174.8
5	28.9	2.0	51.9	8.6	23.5	36.9	17.5	169.3
Average	22.7	2.4	48.9	7.7	22.6	35.2	15.1	159.6

Table II shows the average performance of the same five classes on the second test. The average performance for the five classes was 159.6 with a range of 97.6 points from a low of 110.5 for class three to a high of 208.9 for class two. The overall variance for both tests was approximately the same as was the range span, however, all classes showed some improvement on the second test. These gains made during the school year were not statistically analyzed, but assessed according to the objectives of the dance program. Table III below shows a further comparison of gains made by the five classes. It is in terms of this table and the previous two that the seven skills are examined.

MEAN GAINS FOR EACH OF FIVE CLASSROOMS

DURING THE SCHOOL YEAR ON THE EVALUATION TEST

FOR PRIMARY DANCE CLASSES

	TEST CATEGORY							
Class	I	II	III	IV	V	VI	VII	Total
1	7.4	1.6	18.8	4.8	15.2	5.2	6.4	59.4
2	8.4	2.4	26.0	9.4	8.7	2.2	6.3	63.1
3	4.2	.1	14.7	2.0	10.8	0	5.4	36.6
4	13.1	.3	49.5	8.8	19.5	.9	6.8	67.2
5	10.5	.5	28.9	7.6	14.2	.9	15.7	78.3
Average	3.8	.8	23.6	6.7	11.4	1.6	8.4	61.3

I. Neuromuscular Exercises

The five classes had an average gain of 3.8 points during the year on these skills. A mean of 22.7 was computed for the classes on the second test which represents approximately 42% of the 54 skills included within this category. Although less than half of the neuromuscular skills were achieved by the students, the gains made during the year were significant without exception. It should also be noted that the five classes held the same rank position on both tests with class two being the highest and three the lowest.

II. Posture Alignment

Only six different posture items were included within this sub-division and by the end of the school year, two of the classes had mastered over half of them and two others demonstrated two of the postures. The only class which failed to show an improvement was class three which remained approximately the same on both testings.

III. Locomotor Movement

Of the 104 skills measured by this category, only class two mastered over 50% of them. The average improvement for the five classes was 23.6 points which reflects approximately the same number of skills learned. The largest amount of improvement was 49.5 points while the smallest was 14.7 points.

IV. Technique for Medium

This category measured eighteen different skills related to the student's ability to understand terms and move in a given direction upon the teacher's command. As can be noted from Table II, only two of the classes achieved over 50% of the skills and class three was able to complete only two of them. However, each of the classes showed marked improvement in this category during the school year and the low scores should be interpreted in light of the difficulty they had with these skills at the beginning of the year.

V. Creative Movement

Of the 52 skills included in this category, only class two achieved over 50% of them; however, this class also showed the smallest mean gain during the year. The largest gain was 19.5 points and the average gain was 11.4 points which would indicate a gain of approximately 20% of the skills measured.

VI. Social Skills

Ten social skills were included within this category with five possible points for each skill, making a maximum of fifty possible. On the first test the average mean was 33.6 and on the second it was 35.2 for a 1.6 point gain, which indicates that little improve-

ment was made in social skills. However, these scores do indicate a level of performance which is higher than expected for equivalent students.

VII. Apparatus Skills

Three of the five classes were able to perform 50% of the apparatus skills by the end of the year. The average gain was 8.4 points which reflects an equivalent increase in skills as a result of the program. Group five had the largest gain of 15.7 points.

Neuromuscular Development Test

This instrument was designed to determine the neurophysiological maturation of children as an aid in the prediction of reading and writing difficulties. The test was administered individually to each of the students in the five classes and such things as flexibility, awareness, laterality and preference were measured. A maximum score of 290 points is possible. This test was administered to each class at both the beginning and end of the school year. Table IV below shows the average scores of each of the five classes on both the pre and post tests.

TABLE IV
MEAN SCORES ON THE NEUROMUSCULAR DEVELOPMENT TEST FOR EACH OF FIVE CLASSROOMS

	CLASS					
	1	2	3	4	5	Total
Pre Test	88	106.3	87.5	112.5	105.5	102.7
Post Test	80	223.7	128.7	170.6	195.0	160.6
Difference	-8	117.4	41.2	58.1	89.5	57.9

As shown in the above table, four of the five classes made significant gains in neuromuscular skills while class one showed some loss. It is interesting to note that class two had the highest level of performance on both the primary dance test

and on the neuromuscular test. A total mean gain of 57.9 for all five classes represents approximately a 56% improvement during the school year. The largest gain was made by class two, which more than doubled their performance on these skills.

Posture Alignment Test

This instrument attempts to measure the child's posture as it relates to ten different parts of the body. Each child is observed and the position of his head, shoulders, spine, hips, ankles, neck, upper back, trunk, abdomen, and lower back is recorded. Comparisons are then made to drawings and the child's posture is given either zero, five or ten points for each of the ten parts of the body. Each of the students in the primary dance program were evaluated on their posture during the school year. Table V below shows the changes in posture which resulted during the school year for each of the five classes.

TABLE V

MEAN SCORES ON THE POSTURE ALIGNMENT TEST FOR EACH OF FIVE CLASSROOMS

	CLASS					
	1	2	3	4	5	Total
Pre Test	49.0	43.2	33.8	41.3	44.0	43.1
Post Test	49.0	51.9	38.8	51.3	56.0	50.0
Difference	—	8.7	5.0	10.0	12.0	6.9

The average score for the five classes on the second test was fifty which represents a medium score on posture out of a possible 100 points. One class failed to make an improvement in posture during the school year, while another class showed a twelve point improvement. It is interesting to note that class one failed to improve on either the neuromuscular skills or on posture, while the other four classes showed improvement on both measures. It should also be noted that these changes in posture represent a composite score based upon the position of ten different parts of the body.

Analysis of Data 2/70 provided by Research and Development, Shoreline

MUSIC PROGRAM

Measurement of progress in the music classes will be evaluated by four different instruments designed to measure the specific objectives of the music program. The first instrument measures performance of primary students as it relates to five different areas. Each of these areas are listed below with brief descriptions of each and the number of items included. There is a total of 23 items on this test for a possible maximum score of the same.

I. Vocabulary

This category consists of seven items which measure the students ability to ascribe the correct action to a verbal cue. The skills involved include playing a drum either softly or loudly, dependent upon the verbal cue which is given. The maximum score for this category is seven.

II. Listening

Included within this category are two questions which measure the students ability to distinguish the number of times a drum is struck and to identify rising or descending pitches.

III. Singing

The students ability in singing is measured by three items which identify whether or not the student can sing or chant words correctly to a song, can sing a song in

correct relative pitch, and can sing interval of falling minor third. Each of the three items are scored on the students ability to complete each of the tasks, making a maximum score of three possible.

IV. Rhythm

Four items are included which measure rhythm as shown by the child's ability to duplicate a beat, perform a beat on a rhythm instrument as directed, and beat the basic pulse of a recorded piece of music. As with the other items in this test, credit is given for an item only if the child can successfully complete the task. No partial credit is given for any of the items.

V. Skills

Included within skills are proper methods of playing five different instruments. The instruments used are a hand drum, triangle, rhythm sticks, tone block and maracas. Each child is observed playing each of these instruments and credit is given for successful performance only, with a maximum score of seven possible.

Table I below shows the average performance of three primary classes on the primary test. It should be noted that there is a range of over seven points between the lowest and highest groups. It is from this baseline data that further evaluations of changes in performance will be measured.

TABLE I

AVERAGE PERFORMANCE OF THREE CLASSES
TAKING THE PRIMARY TEST ONLY

Class	No. of Students	Mean	Standard Deviation
1	14	17.57	3.06
2	18	16.78	3.70
3	12	10.50	5.35

One group of elementary students received the same primary test as the three previous groups shown in Table I. In addition, they received four items relating to attitude. Attitude is measured by the students willingness to participate in class activities, his willingness to perform alone when requested and his willingness to perform as part of a group for a non-class audience. Maximum score for this category is four.

This group of students was also measured on the ability to play a ukulele. Eleven items were constructed to measure such observable skills on the ukulele as strumming the different chords and strumming a steady beat. Each student was observed and his behavior recorded as to how many of the eleven different ukulele skills he could complete. Table II below shows the average performance of this class on each of the three tests.

TABLE II

AVERAGE PERFORMANCE ON THREE DIFFERENT
MEASURING INSTRUMENTS FOR A SINGLE ELEMENTARY CLASS

Test	No. of Students	Mean	Standard Deviation
Primary	15	7.80	5.47
Attitude	15	3.73	1.03
Ukulele	15	4.60	2.13

Five classes participated in the Orff program and a separate instrument was developed to measure student performance within this program. This instrument consists of thirty items subdivided into five categories. The five categories are vocabulary, listening, singing, rhythm and skills which are the same categories comprising the primary battery. However, the skills included within this instrument are focused specifically upon Orff instruments and are not as general as the primary test. Table III below shows the average performance of five classes on the Orff test plus their performance on the primary and attitude items. As with the other groups, these levels of performance will be used as baseline data from which further comparisons will be made.

TABLE III

AVERAGE PERFORMANCE OF FIVE CLASSES ON THE PRIMARY, ORFF AND ATTITUDE MEASURING INSTRUMENTS

	ORFF			PRIMARY			ATTITUDE		
Class	N	Mean	S.D.	N	Mean	S.D.	N	Mean	S.D.
1	7	16.29	7.30	7	16.0	2.58	7	.14	.38
2	14	23.86	4.55	14	12.71	.61	14	0	0
3	7	11.14	6.04	7	10.43	4.47	7	3.43	1.51
4	7	5.86	1.77	7	9.71	2.81	7	2.86	1.68
5	9	13.33	6.50	9	17.56	3.13	9	3.11	1.17

Students at the junior high level were measured on their performance in guitar, plus on their attitude. The attitude items used were the same as those administered to the previous groups. Performance in guitar, however, was measured by a thirteen item instrument which included skills such as singing a song while changing cords and using the back of the strumming hand. Each student was individually observed as to whether or not he could complete each of the thirteen skills. Below is a table showing the average performance of three junior high classes on both the guitar and attitude items.

TABLE IV

AVERAGE PERFORMANCE OF JUNIOR HIGH STUDENTS
ON GUITAR AND ATTITUDE EVALUATION INSTRUMENTS

	GUITAR			ATTITUDE		
Class	N	Mean	S.D.	N	Mean	S.D.
1	10	6.6	2.84	10	1.80	1.55
2	15	8.2	5.21	15	2.27	1.62
3	18	3.72	3.92	18	1.17	1.50

The figures shown in the four previous charts demonstrate the types of skills that are being measured within the Music and Dance Program. As further data is collected and analyzed, a more detailed investigation of the instrument's reliability and the difficulty levels of the items will be made. The previous narrative and figures are shown only to indicate the type of instruments which are being used on the actual data which is being gathered. It will be possible in further reports to draw meaningful comparisons on group gains and losses and to note major differences between groups. In addition, attention will be paid to individuals and their performance within a group.

The statistical tools which will be used are the analysis of variance and chi-square depending upon the size of the group and the type of inferences which will be made. Reliability coefficients for the instruments will be computed through the use of a product moment correlation coefficient showing the stability of the instruments over time. Because of the nature of the instruments and because only one instrument was developed for each criterion, no attempt will be made to compute internal reliability or equivalents coefficients.

Analysis of Date 8/70 provided by Research and Development, Shoreline

MUSIC PROGRAM

The primary purpose of the music program was to assist handicapped students in the attainment of social skills and a better self-image. More specifically, it was expected that the students participating in the music program would learn to play certain musical instruments as well as learning to sing both alone and with others. In order to fulfill these objectives, the students were taught musical skills appropriate to their ability level and the primary focus was on the individual rather than the group. The purpose of this section of the report is to present some of the progress which was made with handicapped students as a result of this program.

Measurement of progress in the music classes was evaluated by four different instruments designed to measure the specific objectives of the music program. The first instrument measured performance of primary students as it related to five different areas. These areas are listed below with a brief description of each and the number of items included. There was a total of 23 items on this instrument with a possible maximum score of the same.

I. Vocabulary

This category consists of seven items measuring the student's ability to ascribe the correct action to a verbal cue. The items included involved such skills as playing a drum, either softly or loudly, in accordance with a verbal cue. A maximum score of seven is possible for this category.

II. Listening

Included within this category are two questions measuring the student's ability to distinguish the number of times a drum is struck and to identify rising or descending pitches.

III. Singing

The student's ability in singing was measured by three items which identified whether or not the student could sing or chant the words to a song correctly, sing a song in correct relative pitch, and sing interval of falling minor third. The three items were scored on the student's ability to complete each of the tasks making possible a maximum score of three.

IV. Rhythm

Four items were included which measured rhythm as shown by the child's ability to duplicate a beat, perform a beat on a rhythm instrument as directed, and beat the basic pulse of a recorded piece of music. As with the other items in this test, credit was given for an item only if the child could successfully complete the task. No partial credit was given for any of the items.

V. Skills

Included within this section were proper methods of playing five different instruments. The instruments used were a hand drum, triangle, rhythm sticks, tone block and maracas. Each child was observed playing each of these instruments and credit was given for successful performance only, with a maximum score of seven possible.

Table I below shows the average performance of three primary classes on two different administrations of this test. These two administrations represent pre and post tests and differences between average performances reflect either gains or losses in those abilities which the program attempted to foster. As can be noted from the table, each of the three classes showed gains during the school year. The biggest gain was made by the first class which went from a mean of 17.57 on the pre test to 22.62 on the second measure. Out of the eight students in this class who took the post test, only two could not successfully

perform every task and both students had trouble with only one or two of the tasks.

The poorest performance on both administrations was by class three which went from a mean of 10.50 on the pre test to 13.75 on the post test. However, the lowness of these scores should not be interpreted as reflecting differences of instructional programs but as initial ability differences between the three classes at the beginning of the school year. It should be noted that the third class was also the most homogeneous with a standard deviation of 7.28 compared to .74 for the first class. Those skills which presented the greatest difficulty were repeating a rhythm pattern given by the teacher, singing a song in correct relative pitch, and identifying both slow and fast beats.

TABLE I
AVERAGE PERFORMANCE OF THREE CLASSES
TAKING THE PRIMARY TEST ONLY

	PRE TEST		POST TEST	
Class	Mean	Standard Deviation	Mean	Standard Deviation
1	17.57	3.06	22.62	.74
2	16.78	3.70	18.75	4.17
3	10.50	5.35	13.75	7.28

A fourth class of elementary students received the same primary test as the three groups shown in Table I. In addition, they received four items relating to attitude which was measured by the student's willingness to participate in class activities, his willingness to perform alone when requested, and his willingness to perform as part of a group for a non-class audience. This class was also measured on their ability to play a ukulele. Eleven items were constructed to measure such observable skills as

strumming different chords and strumming a steady beat. Each student was observed and his behavior recorded as to how many of the eleven different ukulele skills he could complete. Table II below shows the average performance of this class on each of the three measures.

TABLE II
AVERAGE PERFORMANCE ON THREE DIFFERENT MEASURING INSTRUMENTS FOR A SINGLE ELEMENTARY CLASS

	PRE TEST		POST TEST	
Test	Mean	Standard Deviation	Mean	Standard Deviation
Primary	7.80	5.47	11.07	3.60
Attitude	3.73	1.03	4.00	0
Ukulele	4.60	2.13	7.00	0

As shown in the table, this class made a 3.27 point gain during the year on the primary tests from a mean of 7.80 to 11.07. On the primary test, students had very little difficulty with music vocabulary items, but almost without exception they missed the three items related to singing skills. They also had trouble with the rhythm and music skills items. The range on this test was from a low of five to a high of seventeen for a twelve point spread. As can also be noted from the table, all fourteen students had a highly favorable attitude as measured by the four attitude items and they all mastered seven of the eleven ukulele skills. Those skills which they had trouble with were fingering and strumming the Em cord, changing from G to Em, and changing from Em to D7.

Five classes participated in the Orff program and a separate instrument was developed to measure student performance within this program. This instrument

consisted of thirty items subdivided into the five categories of vocabulary, listening, singing, rhythm, and skills which are the same categories comprising the primary battery. However, the skills included within this test were focused specifically upon Orff instruments and were not as general as the primary test. Table III below shows the average performance of five classes on the Orff test plus their performance on the primary and attitude items.

TABLE III
AVERAGE PERFORMANCE OF FIVE CLASSES ON THE PRIMARY, ORFF, AND ATTITUDE MEASURING INSTRUMENTS

	ORFF				PRIMARY				ATTITUDE			
Class	Pre		Post		Pre		Post		Pre		Post	
	Mean	S.D.	Mean	S.D.	Mean	S.D.	Mean	S.D.	Mean	S.D.	Mean	S.D.
1 (N=6)	16.3	7.3	22.83	5.38	16.0	2.6	23.0	0	.14	.38	4.0	0
2 (N=14)	23.9	4.6	26.0	3.5	12.7	.6	23.0	0	0	0	4.0	0
3 (N=7)	11.1	6.0	14.9	.4	10.4	4.5	21.7	2.5	3.4	1.5	2.9	.4
4 (N=9)	5.9	1.8	16.3	4.1	9.7	2.8	24.0	4.1	2.9	1.7	4.0	0
5 (N=7)	13.3	6.5	28.3	4.5	17.6	3.1	26.6	1.1	3.1	1.2	4.0	0

As can be noted from the above table, all five classes improved during the year on those skills measured by the Orff test. The largest gain was made by class five which went from a mean of 13.3 on the pre test to a mean of 28.3 on the post test for a gain of fifteen points. The smallest gain was made by class two which went from a mean of 23.9 to 26.0. However, a smaller gain would be expected for this class because they are approaching the upper limit of the test. It should also be noted that with the exception of class four, the performance of the students was more homogeneous on the second Orff test as shown by the smaller standard deviations.

Improvements in performance were also found for each of the classes on the skills measured by the primary test. Without exception, each class showed improvement while the spread among the students decreased. Attitudes were also more highly favorable with almost no students showing a reluctance to participate in the four activities showing a student interest in the program.

Students at the junior high level were measured on their performance in guitar plus on their attitude. The attitude items used were the same as those administered to the previous groups. Performance in guitar was measured by a thirteen item instrument which included skills such as singing a song while changing cords and using the back of the strumming hand. Each student was individually observed as to whether or not he could complete each of the thirteen skills. Below is Table IV showing the average performance of three junior high classes on both the guitar and attitude items.

TABLE IV
AVERAGE PERFORMANCE OF JUNIOR HIGH STUDENTS ON GUITAR AND ATTITUDE EVALUATION INSTRUMENTS

	GUITAR				ATTITUDE			
	PRE		POST		PRE		POST	
Class	Mean	S.D.	Mean	S.D.	Mean	S.D.	Mean	S.D.
1	6.6	2.8	11.2	1.3	1.8	1.6	4.0	0
2	8.2	5.2	10.6	3.7	2.3	1.6	3.6	1.2
3	3.7	3.9	11.7	.5	1.2	1.5	4.0	0

Each of the three classes showed improvement in guitar class during the school year. Class three increased by eight mean points while classes one and two had gains of 4.6 and 2.4 points respectively. Along with this increase in average performance

was a decrease in the range among the students. Two of the classes showed a highly favorable attitude towards the program without a single exception. Class two had an attitude mean of 3.6 which was lower than the other two classes, but this reflects an unfavorable attitude on the part of only one student.

The following study represents an attempt to validate the basic concept of a face attitude scale with trainable mentally retarded students. The research and development department of Shoreline expressed the feeling that if validation could be achieved at this level the test could then be administered at other levels without further concern with validation procedures.

Although validation was not entirely successful, many variable factors unknown to the investigator may have been present and current plans are to administer the instrument to educable mentally retarded students without strict validation procedures. It is felt that the instrument has value and efforts to refine and validate it will continue.

This following study was conducted by Barthe Greimes in cooperation with the University of Washington under direction of Research and Development at no cost to the school district or Title III project.

Barthe Greimes
17905 Talbot Road
Edmonds, Washington

A CONCURRENT VALIDATION STUDY OF THE FACE ATTITUDE SCALE WITH MENTALLY RETARDED SUBJECTS

The main purpose of the present study was to investigate the usefulness of the Face Attitude Scale in assessing attitudes of mentally retarded school children. From the review of the literature it appears there has been no study published on the validity of the Face Attitude Scale or its use with either normal or retarded subjects; no mention was found of a scale or procedure used to measure the attitude of retarded children.

Williams and Roberson (1967) reported on a method for assessing racial attitudes in preschool children by having the children match positive and negative adjectives to pictures containing black and white concepts. The directions were easily understandable and the adjectives used were common ones, but the test content did not appear to be easily transferrable to attitudes of retardates toward classroom activities.

Attitudes of normal subjects, beyond preschool age, are frequently assessed by a questionaire scale such as the measurements discussed by Steininger (1965). Unfortunately, scales requiring either reading or writing are not appropriate to the test-taking capabilities of retardates. A need has existed for a procedure appropriate to the skills of the mentally retarded child which would yield a measure of attitude.

Because the Face Attitude Scale contains simple outline drawings of happy and sad faces and the verbal directions to the Scale can be brief and explicit, it is hypothesized that attitudes of retardates toward school activities can be assessed by the Face Attitude Scale.

Thirty-six trainable mentally retarded children from the Shoreline Public School District in Western Washington were the subject of this research. A total of thirty-nine trainable mentally retarded students were enrolled in the school district, but three of the students were highly medicated and did not take swimming, the activity toward which the attitudes were measured, and so were not included in the study. It was the assumption of the author that if the test could measure the attitudes of the trainable mentally retarded students, it would be applicable to the educable retarded students, who made up the remaining portion of the retarded student population in the school district.

Each student's attitude toward swimming was rated by two teachers and a teacher aide. A five-point scale was used, ranging from a positive to a negative attitude. A facsimilie of the rating chart is shown in Table 1.

TABLE 1

Date	Name of teacher
School	Classroom

Rate each child 1, 2, 3, 4, or 5 according to what you believe his attitude is toward swimming now. For instance, if he appears happy and eager to participate in the swimming program, check the box marked 1; if he appears withdrawn, fearful, or sad, check the box marked 5. Please rate each child carefully as your ratings will be used to validate the Face Attitude Scale.

Name of child	Age	Attitude				
		positive		neutral		negative
1.		1	2	3	4	5
2.		1	2	3	4	5
3.		1	2	3	4	5
4.		1	2	3	4	5

The youngest students, ages 6 through 12, were in three classrooms (rooms 5, 7, and 8) in an elementary school. The oldest students, ages 13 through 20, were in a cottage adjacent to an elementary school. There were three teacher raters for each classroom and cottage. The intraclass reliability (Sax, 1968) for one such rater was found, augmented by the Spearman-Brown formula to estimate the reliability for three raters.

As can be seen in Table 2, there was a wide variability in reliability between the groups of raters.

TABLE 2

Estimated Reliability of Raters

Room 5	r = .91
Room 7	r = .21
Room 8	r = .63
Cottage	r = .70

Each student rated was presented with five cards from the Face Attitude Scale. The faces ranged in expression from happy to sad. The students were asked to point to the happiest and saddest faces. Alternate students were asked first for happy or sad faces.

Forty-four percent of the students designated happy or sad faces to cards which were not intended to reflect that degree of happiness or sadness in the Face Attitude Scale, one student pointing to the saddest face when asked to point to the happiest face, one student piling all the cards together and handing them to the examiner when asked to point to the saddest face, and six students pointing to the second happiest face when asked for the happiest face.

The confusion may have indicated a misunderstanding of directions, an inability to grasp concepts of happy and sad on the part of the students, and/or a lack of appropriate deliniation between the happiest and the second happiest faces.

Following the pointing out of happy and sad faces, each student was directed by the examiner, "Point to the face that is yours when you are swimming". The answers were recorded in numbers from 1 to 5, matching the cards from happiest to saddest.

The Pearson product-moment correlation was used to determine if there was a significant relationship between attitudes as estimated by teachers, and attitudes expressed by the students themselves on the Face Attitude Scale. The product-moment correlation between average teacher ratings and student expressed attitude was r = .03. The critical - ration Z - test = .177, indicating the r was not significant at the .05 level. The variance for student attitudes = 1.64; the variance for the average rating by raters = 2.20.

The results of this study indicated the Face Attitude Scale was not an appropriate instrument for assessing the attitudes of thirty-six trainable mentally retarded students in the Shoreline School District. There was a marked variability in the reliability of the rating groups, with the teachers expressing difficulty in rating the attitudes of the nonverbal students. Forty-four percent of the students had difficulty picking out happy and sad faces on the cards. The relationship between student attitudes as assessed by the teachers and attitudes as expressed by the students on the Face Attitude Scale was not signficant.

Because of the difficulty of evaluating programs for retarded students, there remains a need for a valid method of assessing attitudes of nonverbal subjects.

BIBLIOGRAPHY

Sax, Gilbert. Empirical Foundations of Educational Research. New Jersey: Prentice-Hall, Inc., 1968.

Steininger, Marion. Situational and Individual Determinants of Attitude Scale Responses. Educational and Psychological Measurement, XXV (1965), 757-765.

Williams, John E. and Robertson, Karen R. A Method for Assessing Racial Attitudes in Preschool Children, Educational and Psychological Measurement 1967, 27, 671-689.

SPECIAL EDUCATION - MUSIC-DANCE PROGRAM

VIDEOTAPES

20 Minute Tapes

NO.	DATE	PROJECT TEACHER	TAPE CONTENT	SPECIAL EDUCATION CLASSROOM TEACHER	SCHOOL
MD-1 (1)	9-11-69		Parent Meeting		
MD-2 (2)	9-11-69		Parent Meeting		
MD-3	9-15-69	Fausel	Pretest for Base Line Data	Ecklund	Aldercrest
MD-4	9-15-69	Anderson		Nordbye	Aldercrest
MD-5	9-15-69	Anderson		McLendon	Aldercrest
MD-6	9-16-69	Giglio		Burke	Hillwood
MD-7	9-16-69	Giglio		Eligian	Hillwood
MD-8	9-16-69	Giglio		Telep	Hillwood
MD-9	9-17-69	Carlstrom		Burke	Hillwood
MD-10	9-17-69	Carlstrom		Eligian	Hillwood
MD-11	9-17-69	Carlstrom		Telep	Hillwood
MD-12	9-18-69	Anderson		Jones	Highland Terrace
MD-13	9-18-69	Fausel		Jones	Highland Terrace
MD-14	9-18-69	Fausel		Clem	Highland Terrace
MD-15	9-18-69	Fausel		Mills	Highland Terrace
MD-16	9-23-69	Anderson		Clem	Highland Terrace
MD-17	9-23-69	Anderson		Mills	Highland Terrace
MD-18	9-23-69	Carlstrom		Scott	Morgan
MD-19	9-25-69	Anderson		Ecklund	Aldercrest
MD-20	9-25-69	Carlstrom		Gow	Butler
MD-21	9-25-69	Carlstrom		Wilson	Cottage
MD-22	9-25-69	Carlstrom		Houghton	Cottage
MD-23	9-25-69	Carlstrom		Fox	C. Hull
MD-24	10- 2-69	Giglio		McLendon	Aldercrest

20 Minute Videotapes (Continued)

NO.	DATE	PROJECT TEACHER	TAPE CONTENT	SPECIAL EDUCATION CLASSROOM TEACHER	SCHOOL
MD-24	10- 2-69	Giglio	Pretest for Base Line Data	All	Hillwood
MD-24	10- 2-69	Giglio		Nordbye	Aldercrest
MD-25 (1)	10-31-69	Giglio		Wilson	Cottage
MD-26 (2)	10-31-69	Giglio		Houghton	Cottage
MD-27 (1)	11- 4-69	Anderson	Testing for Rhythm Pattern	Mills	Highland Terrace
MD-27	11- 4-69	Anderson		Clem	Highland Terrace
MD-27	11- 4-69	Anderson		Jones	Highland Terrace
MD-27	11- 4-69	Fausel		Jones	Highland Terrace
MD-28 (2)	11- 4-69	Fausel	Achievement and Progress Data	Jones	Highland Terrace
MD-28	11- 4-69	Fausel		Clem	Highland Terrace
MD-28	11- 4-69	Fausel		Mills	Highland Terrace
MD-29	11- 5-69	Anderson		McLendon	Aldercrest
MD-29	11- 5-69	Anderson		Nordbye	Aldercrest
MD-30	11- 7-69	Fausel		Ecklund	Aldercrest
MD-31	11-10-31	Fausel		Barnes	Hillwood
MD-32	11-13-69	Fausel		Mills	Highland Terrace
MD-33	12-15-69	Anderson	Christmas Program	All three classes	Aldercrest
MD-33	12-19-69	Carlstrom	Christmas Program	All Classes	Hillwood
MD-34	12-18-69	Fausel	Christmas Program	All three classes	Highland Terrace
MD-35	4- 1-70	Fausel	Pre-Post testing of Neuromuscular and Body Movement	Barnes	Hillwood
MD-36	4- 1-70	Fausel		Ecklund	Aldercrest
MD-36	4- 8-70	Fausel		Ecklund	Aldercrest
MD-37	4- 2-70	Fausel		Mills	Highland Terrace
MD-38	4- 2-70	Fausel		Clem	Highland Terrace
MD-38	4- 9-70	Fausel		Clem	Highland Terrace
MD-39	4- 2-70	Fausel		Jones	Highland Terrace
MD-39	4- 9-70	Fausel		Jones	Highland Terrace

20 Minute Videotapes (Continued)

NO.	DATE	PROJECT TEACHER	TAPE CONTENT	SPECIAL EDUCATION CLASSROOM TEACHER	SCHOOL
MD-40	4- 7-70	Carlstrom	Evaluation of	Gow	Butler
MD-41	4- 7-70	Carlstrom	Junior High School	Wilson	Cottage
MD-41	4- 7-70	Carlstrom	Guitar Classes	Houghton	Cottage
MD-41	4- 7-70	Carlstrom	" "	Fox	C. Hull
MD-42	4-29-70	Anderson	Orff Class Evaluation	McLendon	Aldercrest
MD-43	4-29-70	Anderson	Orff Class Evaluation	Nordbye	Aldercrest
MD-44	4-29-70	Anderson	Elementary Testing	Barnes	Hillwood

SPECIAL EDUCATION - MUSIC-DANCE PROGRAM

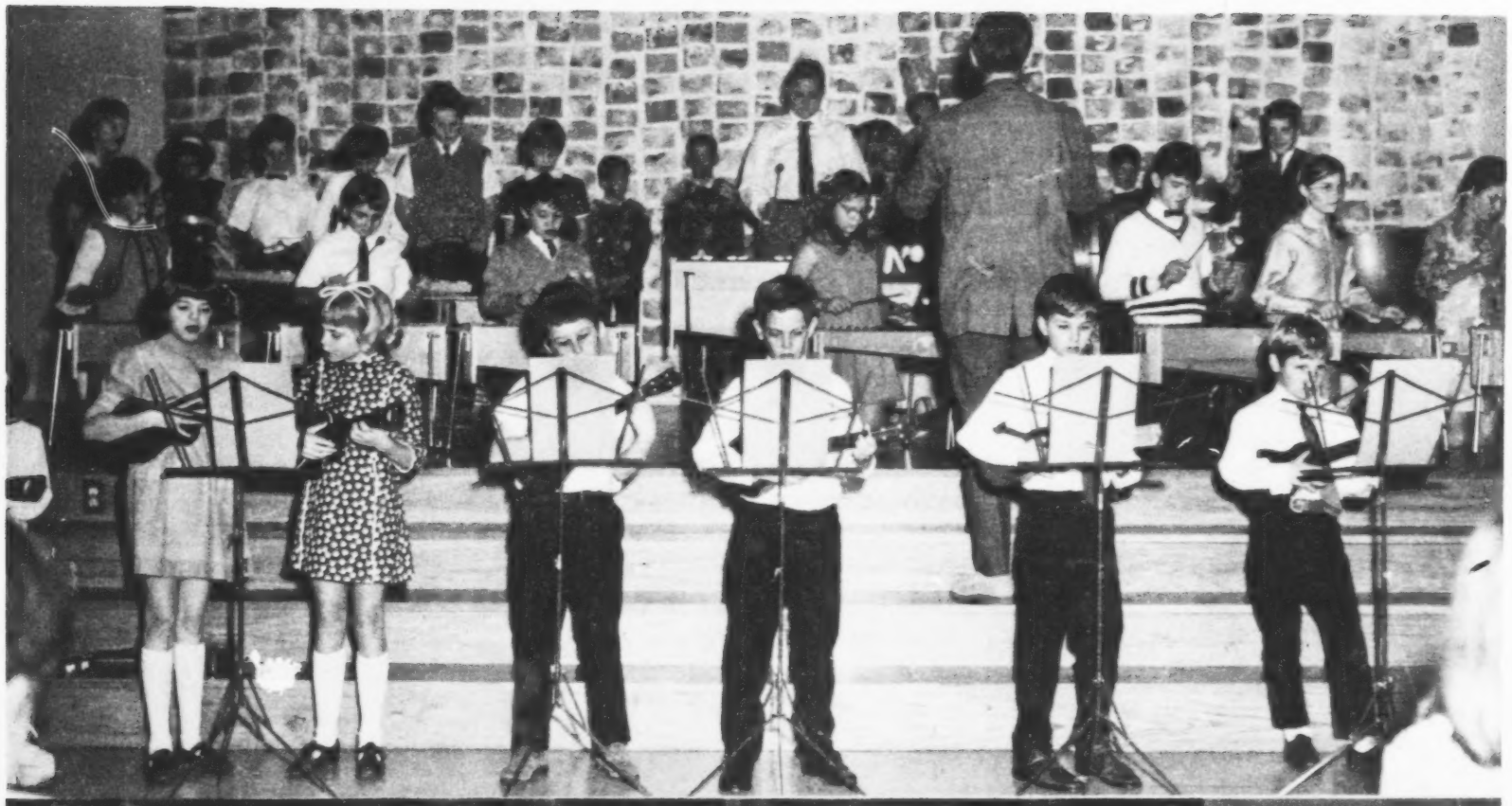
VIDEOTAPES

1 Hour Tapes

NO.	DATE	PROJECT TEACHER	TAPE CONTENT	SPECIAL EDUCATION CLASSROOM TEACHER	SCHOOL
MD-1	8-11-69		August Workshop		
MD-2	8-12-69		August Workshop		
MD-3	8-13-69		August Workshop		
MD-4	8-14-69		August Workshop		
MD-5	8-15-69		August Workshop		
MD-6	8-18-69		August Workshop		
MD-7	8-20-69		August Workshop		
MD-8	8-21-69		August Workshop		
MD-9	2- 3-70		"WHAT'S NEW IN THE SCHOOL HOUSE" for TV Station KOMO		
MD-10	2-26-70	Fausel	Creative movements to African rhythms before and after observing African Dancers.	Jones	Highland Terrace
"	"	Fausel		Clem	Highland Terrace
"	"	Fausel		Mills	Highland Terrace
"	"	Fausel	African Dancers of Washington Junior High School		Highland Terrace
MD-11	4-30-70	Anderson	Primary Music Evaluation	Mills	Highland Terrace
"	"	Anderson		Clem	Highland Terrace
"	"	Anderson		Jones	Highland Terrace
"	"	Anderson		Ecklund	Aldercrest
MD-12 (1)	5- 5-70	Giglio	Elementary Ballet and Dance Evaluation	Nordbye	Aldercrest
"	"	Giglio		Burke	Hillwood
"	"	Giglio		Eligian	Hillwood
"	"	Giglio		Telep	Hillwood

1 Hour Videotapes (Continued)

NO.	DATE	PROJECT TEACHER	TAPE CONTENT	SPECIAL EDUCATION CLASSROOM TEACHER	SCHOOL
MD-13 (2)	5- 5-70	Giglio	Elementary Ballet	Wilson	Cottage
"	"	Giglio	and	Houghton	Cottage
"	"	Giglio	Dance Evaluation	McLendon	Aldercrest
MD-14	6- 3-70	Fausel	Post Test	Jones	Highland Terrace
"	"	Fausel	of	Clem	Highland Terrace
"	"	Fausel	Neuromuscular	Mills	Highland Terrace
MD-15	6- 4-70	Fausel	and Body Movements	Ecklund	Aldercrest
"	"	Carlstrom	Junior High Music Evaluation	Scott	Morgan
MD-16		Fausel	Transfer tape for Evaluation		



MERRY-CHRISTMAS
FROM

T U Y
A D

PROJECT TEACHERS OPINIONS
of the
FIRST YEAR OF THE PROJECT

NOTES ON SPECIAL EDUCATION DANCE PROGRAM 1969-70
by Giovanni Giglio

Personal Reflections:

When first approached with the possibility of working with dance for special education students --- my thoughts were of what value could I be to the handicapped children. After some discussion with my wife (co-director of our school) it was decided I should try it to see what could be done.

From years of teaching experience we knew how beneficial dance training can be. Since the private dance school training is denied the handicapped student, it seemed to be a worthwhile project.

After working with the students a short time, I found teaching the handicapped required a completely different approach. Mainly, I found prepared lessons had to be kept flexible, to meet any eventuality. With this approach in mind, a teaching pattern developed which fit in with certain restrictions pertaining to teaching conditions.

Frustrations were many. Principally, those of disciplinary nature. In a normal dance class discipline and strict attention is demanded, and for these reasons the dancer is one of the most disciplined performers in the theatrical field. I found in some classes this strict discipline demand was not in the best interest of the children, because it could very easily create a hatred for the dance. I felt our objective was to give the handicapped an opportunity to learn something about dance, and this in turn would help create an enjoyment for all the arts in general.

With this in mind, other approaches to dance for the handicapped will be tried.

Motor Skills:

At the start of the program the ability to move in a coordinated manner to a given rhythm was noticeably lacking. Through dance exercises which required moving to music or drum beat, a noted improvement was made. Improvement was such that most could carry through a sustained rhythm pattern using basic elementary movements consisting of slow and fast rhythm walks, combinations of walking and turning, all this movement performed to a given beat - primarily in three-four and four-four tempo.

The ability to execute isolation movements was more difficult. However, some of the students in the project had reached a fair degree of proficiency in this type of movement.

Muscular Flexibility:

There was a pronounced lack of muscular flexibility in a great many of the students. This was very noticeable when comparing special education students with students who enroll in dance school for general dance training. (Could there be some connection with emotional problems.)

For many sitting on the floor and curling and extending the toes was difficult. However, after a short time most all could do this simple exercise without help. Before the close of the term there was a marked improvement in the performance of elementary dance studies.

Creativity:

During the dance course creativity was encouraged. The student was given a subject to create movement of his choosing. Subjects would consist of work, games, sports, emotion, drawings they had made, characters they have read about or seen on television. At times they were allowed to pick the music to which they wished to dance. This was considered the improvisation part of the training. It was rewarding to see how some of the students unknowingly would revert to some movements of dance we had worked on earlier. To me this showed that subconsciously the study of dance was playing a part in their thinking. There is no doubt that dance training can be most valuable to them in later life.

Creativity to electronic music was excellent. The strange sounds were most appealing to them. Their movement inventions and verbal descriptions would be of interest to the psychologist.

Likes and Dislikes:

The most difficult part of the program was trying to explain why it is necessary to perform certain exercises. The average student who attends a private school learns these dance exercises lead to costumes, performances, etc. This incentive was lacking in our special education program and some compensation should be made to give the children some definite goal.

The most disliked portion of the program is one that requires some physical exertion. This is compounded when it becomes necessary to perform the exercise with music or a given beat.

Boys for the most part enjoy movements that deal with athletics. Girls' teaching problems were a good deal the same as the boys

Home Laboratory Students:

In this project I felt great strides were made. Here our concern was of a different nature. Subject was more tangible to the student. The students seemed to know what was expected and to what end it would lead them. The classes consisted of general motor activities plus dancing. Walking to different rhythms was also utilized. The class proceeded from one phase to another smoothly. Music appreciation was also part of the course. Most all could recognize the various dances such as foxtrot, chacha, waltz, march, and do the basic step of these dances.

With this group one had the feeling the students were enjoying what they were doing. Discipline was only a problem with one student, but never to the point of disrupting the class. It was gratifying to learn the students had attended dances and were complimented on what they had learned in special education.

This year's approach will probably be the same. Emphasis will be placed on social activities and folk dance.

High School:

The teaching of dance in the high schools was successful to the point the boys could lead the girls in conventional ballroom dances. The course for the high school consisted of talking about dance through the years. Playing music of the different style of dance and demonstrating some of the dances of years ago.

Some time was spent in talking about dance in general, plus showing of pictures. Questions about dance were encouraged. It was felt that much could be accomplished by discussing dance as well as performing. It was pleasing to see by the end of the course the boys could lead the girls in executing the conventional fox trot with the progressive step, box step, box turn, and the open conversational step. These are the steps generally performed on the ballroom floor. The classes understood the difference between the teenage dance of today and the basically accepted style which has not changed for fifty years, and that it was our intention to teach them what would be expected of them at a social dance later in life.

During this course classes of both schools were assembled together for more practical experience. It seemed to be most successful.

RESUME OF TITLE III MUSIC CLASSES
by Bill Carlstrom

Neurologically Impaired-Emotionally Disturbed Classes:

It is necessary to clarify the needs of these classes and the children in them. None of these children are slow mentally. The problems which they face are due in most cases to emotional or neurological impairments. In most cases there has been considerable failure on the part of the students. Therefore, in presenting this program, one must create a situation in which the children can not fail.

To begin, I see that our first problem was one of thinking of the teaching of these kids to play an instrument in the group context. As soon as we did this we created another academic atmosphere in which the pressure of the situation was threatening; one might not hit the correct keys. The children would hit the instruments louder and faster, trying to indicate that they had confidence in what they were doing. By exuding this pseudo-confidence, they could "feel secure" while not actually being so. However, musically speaking, they were far amiss. To correct them musically would have been to destroy the essence of the program. They would have failed once again.

I felt therefore that the children needed to feel more comfortable within the music situation, to feel the freeness of music and seeing it in the context of group singing, hootenany, campfire, etc. By way of reusing this versatility in music and working into the program an approach of discovering their singing voices, I introduced my guitar. This had a profound affect for several reasons:

1. it is a very "now" instrument;
2. it meant that the children were not threatened by the previously mentioned academic atmosphere of learning an instrument;
3. through it we were able to study rhythms, mood, and a bit of music theory;
4. the kids were more willing to sing in this less threatening atmosphere.

To augment this type of program I went on several field trips with them, taking my guitar so that we could sing. Their enthusiasm was very strong . They learned many songs and by the end of the year felt considerably more comfortable with this aspect of music.

Another aspect of this program which I feel had many positive factors such as introducing mood and flow of music was the use of painting to specific songs. This activity is especially effective in promoting the sensory inputs of music. The children were able at first to release tension this way. Later, as they came to feel more secure within this situation, they could more easily react to the stimulus in painting their feelings.

Perhaps the most important aspect of working with these children is gaining their confidence. They must come to feel that the teacher is not going to make them feel as though they have failed. To this effect, my going on their field trips opened new paths of communication as well as providing an opportunity for singing.

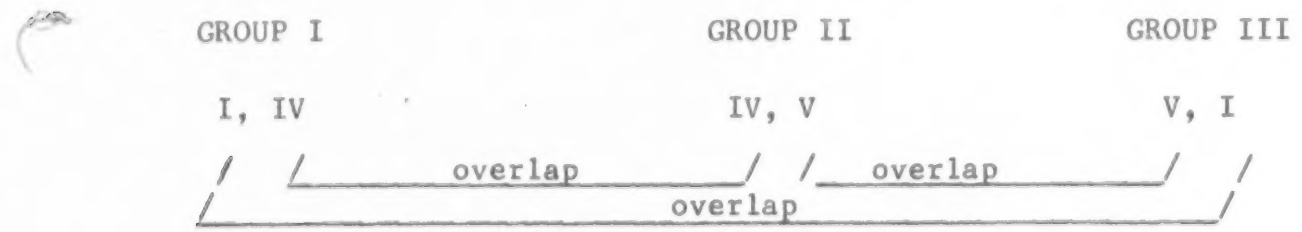
Songs used in this part of the program are also an important consideration. The children are not interested in songs which are too simple. However, they need songs which are not too difficult to master. Among the "now" songs, which incidentally have now appeal to the kids, there are many which are simple enough melodically and rhythmically, that the kids can easily pick up rhythms on maracas and drums. A few examples are: Guantanamera, Spinning Wheel, Holly Holy, and Harper Valley P.T.A. By using such songs the children feel more empathy with the music program. Elementary songs tend to alienate the children more than keeping them together.

A comment on discipline with these groups is also important. Due to the nature of the childrens' impairments, they are more easily aroused. However, by gaining their confidence as previously mentioned, by setting rules and holding to them, and by loving consistency, the children feel a more natural security than they might otherwise feel. They are more willing to give of themselves knowing that they won't have to second guess as to consequences of their behavior.

JUNIOR HIGH SCHOOL GUITAR

In the junior high schools this year we began by trying to create an atmosphere in which the students were relaxed but still sufficiently structured that they knew where the limits were. The content of the material was so sequenced as to provide easy transition between chords. Songs were provided for the children to use for implementation of their guitar knowledge.

We began chord changing by dividing the group into smaller groups and assigning each group a chord. When they had all had a chance to play all of the chords in a given song, we changed the conditions of learning. Feeling that the changing process was very important, I assigned two chords per group with overlap into the next group for assurance of continuity in playing. Basically this new situation looked like:



In such a situation they quickly learned by changing groups that chord changing was easy. It certainly helped the learning situation.

To insure that one has good rapport with the students is of utmost importance. I found that by playing a few songs at the beginning of the year I was able to find that rapport. They seemed to feel that the songs that I did and told them that we would be doing throughout the year were real. Songs such as Harper Valley P.T.A., Holly Holy, etc., are real to them because they are part of their already existing music culture. By staying within a structure that they already could identify with, half of the battle was won. (A side comment on the early introduction of any other kind of music is expressed in the comments of October 7 in Mrs. Fox's class and Mr. Gow's class. They had heard the Seattle Symphony. "It seems to me that these kids are little impressed by the idea of a symphony. To them there is little if any relevance to the "now" world. Sounds with pleasing vibrations, put together in such a manner as to produce pleasant harmony are hardly real to them. They live in a loud, hardly harmonic world in which the ideas of "sympathetic vibrations" means that people are able to communicate with one another because they have something in common.")

For motivation within the program we took the students on several field trips in which they could see the uses of guitar including classical, folk, and rock. These helped to add dimension to their total concepts of guitar. I might suggest though in looking ahead that other situations might be provided for them to see the contexts of guitar. For example, if they were to be taken on a camping trip in which the group sing around the camp fire in the evening was experienced and discussed as a means of communication during the westward movement period of our country, they might feel even more the need to be totally a part of their guitars.

We did little work with rhythms at the beginning of this year. I feel that this was perhaps a mistake as we always had to come back to it in the process of other learning. However, when we were finally into the use of bongos and the trap sets I found that they could extrapolate rhythms for the songs which they had done previously on the guitar. The task then was to transfer what they felt to the physical manipulation of the rhythms on the drums. This came slowly, but effectively.

Two "loose ends" items came to my mind at this point. The first would be that in teaching the words to a song it is best with these kids to give them song sheets with the words written on them. They usually will take them home and sing them if they have the song sheet. Without the song sheets they lose interest. The second item is regarding song choice. When one is working with these children in these settings it is mandatory that the children have songs with which they feel some affinity. The way to do this is to take songs from their own culture. Songs from the "now world" are important.

I would suggest also that as we look toward new directions we might think about two additions: 1) the teaching of piano chording; 2) teaching of music theory.

Home Laboratory School Secondary Trainable Students:

Perhaps the most important element to be considered in forming curriculum for this group is "time". I am convinced that these people can learn most anything if given enough time. Indeed, in the music program they can learn to play instruments such as autoharp, ukulele, and even guitar. The key is not to push them, for they begin to feel very frustrated. Achievement must be based in long-term rather than short-term goals

Rhythmically speaking, I found that the group of people has a peculiar problem. It seemed that the input of the music stimulus was exciting to them. They wanted to do something with it, be it clap to the rhythm or dance. However, once they became involved, after the initial onset of their reacting behavior, they many times became so concerned and intent upon the activity that they lost sight of the music itself and thus lost the rhythm. Therefore, the problem became one of getting the children to feel comfortable within the music setting and as a result feel more comfortable with the music stimulus.

Based upon mimicry of the teacher, the students then began listening to records and moving their arms and heads as though they were expressing the words of each song. By relying upon the teacher model, they didn't have to think about what movement might best express the words. Rather, they could spend more time in listening to the music. In this manner we alleviated the problem of their becoming overly involved in the stimulus.

Once they felt more comfortable within the mimicry situation, they began creating their own movements. This meant too that they were listening more to the music and the ideas put across by the music.

As they became more adept at these manipulative movements it was easier for them to take up hand drums and maracas. They at least felt more comfortable within that situation knowing they would have to listen and transfer the input into movement. This time, however, the movement had to be directed by something which was more subtle; listening for the beat or a rhythm pattern. This was important in view of the fact that to play the ukuleles they had to be able to strum on the beat.

In working with the ukulele it is important to divide them chordally. They can change chords, but the delay in singing makes some of them very frustrated. Therefore, if they are divided in such a manner that they can

continue playing by merely following teacher devised cues, they feel the satisfaction of having done something without any mistakes that still sounds like a respectable piece of music.

I am inclined to think that it would be advisable for these children to have autoharps added on a usual basis. In thinking about their desire for continuous flow of music, the autoharp would facilitate their manipulative abilities such that by labeling the buttons on the instruments, they could very easily play an accompaniment without stopping. This was proven true when Danny, who is also partially blind, played the one autoharp which is there, following my cues. He managed tomaintain a constant beat while at the same time singing Harper Valley P.T.A., and changing chords on the autoharp. The resultant expression on his face was proof of the satisfaction which he felt.

Many of the children felt by the end of the year that the rhythm work was the most fun. By giving them drums and having them listen to many different types of music, they began to find that they could adapt their playing to the dictates of the particular piece of music.

RESUME OF TITLE III PRIMARY DANCE CLASSES
by Betty Fausel

Generally the tests and films indicated improved flexibility, neuromuscular development, coordination and balance. The children developed the ability to perform a great variety of movements but not always in beat to the music. The exercise routines seemed to be the easiest for all the students to perform on beat. The more difficult the movement the harder it was for the students to perform on beat. By the end of the year Ecklund's students were doing a very good job of performing simple folk dance steps and creative movements on beat. The other classes could only control their bodies well enough to walk or run on beat. At least 75% of the students did learn to move isolated parts of their body to a given beat as well as simple locomotor movements. So many of the students were withdrawn at the beginning of the year that it was very gratifying when they started opening up and communicating when they realized that they could move and do the things they saw other students doing. The more things the children were able to do, the more they wanted to learn. The children seemed to have much more confidence in themselves by the end of the year and I was able to get them to try more things as the year progressed. As the students' vocabulary and understanding of directions increased, I found that I only needed to tell the students what they were to do instead of demonstrating everything they were to do. This enabled me to cover much more material in a class period. The more terms they learned the more verbalization I was able to get from them. As they began to learn the proper ways of performing a movement they began getting quite critical of one another and would show each other the proper way to perform the movement and try to help teach each other the proper way. When being taught some new movements, even by strangers, they got so they picked up even the minute parts of the movement and not just the gross movement. For instance, if the teacher was walking, they would notice what level the teacher was moving on, where the head was turned, and how the hands and arms were. Many times they would even pick up how fast the teacher was moving. They did learn the difference between qualities of movement, sustained, percussive, jerky, etc.

The students progressed from having to move one at a time to the entire class performing at the same time. Social growth and self-confidence helped them to try their own way of doing things and concentrate on what they were doing even though other students were dancing at the same time.

Students learned to wait patiently for their turn, follow directions and recognize and commend a job well done.

Posture improvement comes rather slowly, but some improvement could be noticed in some of the students. Strengthening some of their weaker muscles and making them aware of good posture did help some of them.

The students were shown Paul Smith's films "Animal and Mechanical Capers" at the beginning of the year and at the end of the year. On the first showing we observed very little enthusiasm or interest. At the end of the

year when we showed the film we could hardly contain the students, so we didn't even try. After each movement was shown the students would get right up and try it. They caught almost every little movement. These films were shown only to Clem's and Mill's 6-13 year old trainable students. As each new movement was being introduced, the students would stop what they were doing, sit down quietly and watch very closely what was being demonstrated. Since they were used to a similar class structure during dance classes, it was very easy for them to listen and follow instructions even from a film. Increased attention span, vocabulary and past movement experience probably helped them to benefit much more from the films at the end of the year. Their same attentiveness and enthusiasm was noticed by the classroom teachers whenever I had a guest teacher come and work with the children. The students had learned enough appropriate behavior and concentratedenough to where teaching them became almost like teaching a normal class. This was true mostly for 8-13 year old trainable students and 8-10 year old educable students.

The students became confident enough in themselves to perform a Christmas program for their parents and other students. The minute the performance was over they were ready to start on another one. The students learned to memorize their parts with music well enough to perform almost the entire program by themselves. Students quickly memorized certain movements to certain selections of music. I had to start changing the music after the Christmas show so that they wouldn't think they had to do certain movements to only one piece of music.

The students became attentive enough so that I could try new class organization. By second semester it was possible for me to set up an 8 station circuit pattern and the students could remember from previous experience what they were suppose to do at each station. When the signal was given each student would move to the next station. They really enjoyed this and if they saw some one performing a task incorrectly they would surely let him know about it, or if they saw someone having problems at one station they would try to help that student out. I also noticed a great improvement in the students' endurance. In the beginning where only twenty minutes of activity was possible at the end of the year they could extend over the thirty minute class period quite easily.

Barnes' students were so young that it was very difficult to control or communicate with them. Since most of them were hyperactive and tended to set each other off, it was impossible to work with the students as a group. From September until January I spent most of the class time letting the students move one at a time. Keeping the others in their seats while each student had his turn was extremely difficult. If I let all the students, or even two at a time, perform together they distracted each other so much that they couldn't concentrate on what it was they were supposed to be doing. Around January the students seemed to be able to sit for longer periods of time, await their turn patiently and be able to move as a group with everyone performing the proper movements. They were more motivated by the activities and were developing an awareness of their abilities to perform the designated movements. In September some students refused to try the

movements but as time went on and they realized they could do the movements they started wanting to be first or leaders. They enjoyed moving to music and soon could put the correct movement with the proper music. By the second semester these students too started trying every movement they saw. They were still quite limited in their movement abilities at the end of the year due to their coordination and balance problems but still a lot of improvement had been made. A program of this kind is very important for this type of child because they learn early what is expected of them in this type of class. They learn to be very observant, to take turns, and still more important to work with others. They also learn to enjoy gross motor movement at an early age.

PROJECTIONS FOR 1970-71 DANCE CLASSES

More advanced neuromuscular skills and exercises will be introduced to those students who are ready. More skills using apparatus and equipment will be added and when the students have learned them well enough they will learn to perform them to music. More strengthening and balance skills will be introduced to continue working on the various posture problems. More of an emphasis will be put on dance exercises this year in Clem's and Ecklund's classes. For Barnes' and Jones' continued work on skills worked on last year will be done but with an effort to put them in the programs produced this year. Barnes' and Jones' students were not ready to perform last year but a great effort will be made to include them this year.

Students will be encouraged to work in groups of 2's, 3's and 4's in Ecklund's and Mill's rooms. Mill's classes are ready to start working in small groups too, such as in simple folk or square dances. Students in these classes will also be given the opportunity to make up their own movement combinations of dance steps or movement patterns. This will help them verbalize what they are doing plus hopefully learning to count. Counting was a big problem for the students last year and in turn made it difficult to get the students to perform a specific movement a given number of times.

A different selection of music will be used next year even though some of the same movements will be worked on. Also, music selections having a more creative sound lending itself to production routines will be introduced again this year. I found that the students were not ready for this type of music last year so I dropped it. I will try and introduce it for the Christmas program. Now that the students have developed a small repretoire of movement more rhythmic movement experiences will be provided.

In Clem's and Ecklund's classes developing the five senses through dance will be stressed to help the children in learning to perceive their surroundings with more than just one or two senses.

PROJECTIONS FOR 1970-71 DANCE CLASSES 4
by Betty Fauseli

Directed creative movement will be continued to help the children express themselves and learn about their environment. Creative movement will also be used to help the students learn to perform controlled movement patterns with and without music.

An effort will be made to bring elements of music and dance closer together than last year. The students should be more ready for this and it would help enrich the program as the tasks become a little more sophisticated.

More demonstration and production programs should be done next year in order to let the public observe the types of things being done in the project and to give the students something to work toward. Making up a story and putting simple choreographed routines to it to fit each child's ability will be done for the Christmas performance. A similar activity should be given in May. Jones' class should be used this year if possible.

In Barnes' and Jones' classes more new movements will be given for strengthening, coordination and balance in addition to developing a repertoire of movement. Sculptured objects may be used for exploratory and neuromuscular activities.

In all the classes I will make sure that the students have a maximum opportunity for success each day as well as challenges.

If we go back into the 6-8 neurologically impaired class I will start the year by establishing a set routine for the students so they will know what is expected of them. This year we will attempt to help the students control emotional patterns through directed physical activity which in turn should increase their attention span, sharing and awaiting turns. These were things the students were totally incapable of last year.

Activities will be used to provide opportunities for the children to conform to definite limits while providing tension releasing activities which are quite important for the neurologically impaired child. Gradually, perceptual motor skills, dance and rhythmic activities will be introduced Low organized games will be used to help students use self control, help develop listening and concentrating habits, awareness and alertness.

Testing was a problem in that it took up so much teaching time and tended to bore the students. I would suggest testing only twice a year and at least within the first three weeks at the beginning of the year and in April towards the end of the year. The students tend to drop off a little in May. Videotaping is one of the most valuable evaluation tools I used. It allowed us to observe changes in the childrens' classroom behavior, physical and coordination abilities. The taping was very motivational for the students and they enjoyed watching themselves on the screen. Taping was also very helpful in showing the parents and interested persons what

was taking place in the classroom and how their child was doing. Observing performance behaviors was very helpful after the children had put on a special program. More taping will be done next year within the first three weeks. Paul Smith's neuromuscular test will be continued because it gives a good indication of the child's neurophysical maturation.

The test I devised for testing the types of movements the students could perform was very comprehensive and thus was too time consuming when giving the test. It was very helpful in detecting the scope of each child's movement abilities but will not be used in the same manner next year. It may be kept the same for Jones' and Barnes' classes depending on how many new students we have and where we are able to start with them in the fall. For the other students, the test will be condensed and rewritten for next year.

PRIMARY MUSIC AND ELEMENTARY ORFF MUSIC
by Larry Anderson

Class description - Jones

This class is a very young (6-8) trainable mentally retarded group with about half of the class of eight classified as mongoloid. For most, this is their first experience in school. The children are, for the most part, docile and well-behaved. Four of them are nonverbal.

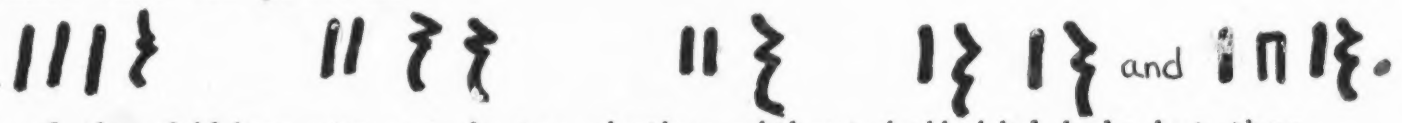
Resume of activities:

The first two months were spent on working with basic skills and following direction. Specifically, the children practiced "go" and "stop", "soft" and "loud", "fast" and "slow" on drums, tambourines, and sticks. These activities were successful only on an individual basis. The whole class would not respond together in this but each child required that he be asked individually, shown an example of the task, be urged and coaxed into trying it, and praised for the effort (good or bad) in order to keep him going longer than a few seconds.

Activities which required motions to a set of words followed the first basic skills. Hand clapping, patsching, touching various parts of the body, and other motions helped the children to begin development of a kinisthetic feeling for rhythm and motion. At this point, the group began to participate better without so much individual prodding and urging. The verbal children began chanting the words to rhymes and songs that I used with the class. Students would recognize the words and associate specific movements with them.

The children began working on playing drums and other activities with music on the beat. They did not get this very well at first and did not really show progress until early spring. One exception was David (nonverbal) who seemed to possess a knack for rhythm. He could play instruments, clap, or step to the beat of the music from the beginning of the year.

In conjunction with the work with the beat, we began to work on simple rhythmical patterns. The patterns were presented as a task to "echo". Included were the patterns -



Most of the children can not do tne rhythms without individul help but they have made slow and steady progress through the year.

Other songs and activities were added as the year went on and the children improved very much in several aspects of their musical skills including singing. The children (all the verbal children) came to sing the song "Spring Is Here" quite accurately. Several other songs also were sung with varying degrees of success.

The high point of success in this class was the playing of a skipping rhythm with recorded music in 6/8 time and the singing of several songs. Not all the children could do either activity but the majority could do at least one song or keep a steady rhythm.

Class description - Barnes

This class is a group of five preschool youngsters with various learning disabilities classified as neurologically impaired and/or brain damaged. The children have very dissimilar behavioral characteristics. One child joined the class at mid-year.

Resume of Activities:

The beginning of the year was spent in trying to get the children to respond, by imitation, to extremes in musical characteristics. I would play and say "loud" or "soft", "slow" or "fast", "stop" or "go", and "high" or "low". Some success was met in getting them to play sticks, drums, tambourines, etc. loud - soft - and fast - slow. The children were less able to sing or identify the characteristics high and low and they had considerable difficulty in following directions "stop and go". "Stop and go" did succeed later in the year but they did not learn the high-low concept.

About mid way in the year we began using songs that they could sing and we developed some instrumental patterns. Most of our musical objectives were very basic but even so were hard to achieve. The largest part of my efforts was in getting the children to behave themselves and cooperate so as to have some order in the class. Doug would wander from the area of our work and refuse to participate, even when he could do the activity successfully. Greg was the noisy and disturbing one. He frequently would insist on doing another activity than the one I would be leading. Greg also liked to wander about the room and often made distracting commotion in another part of the room. Kimberly and Tommy were both fairly quiet but also unresponsive. They would rarely participate in any activities, and when they did, their responses were not accurate. Kristi has some potential to be rhythmical. She can stay with the beat of the music and can echo simple patterns but she is so distractable that she can't stay with any one task. She also tends to wander about the room.

I have concluded that the gains made in this class with music have been too insignificant to justify the time spent. The children are too young and not ready for a program of this particular type.

Their greatest musical progress came in playing on the beat to music and in singing the songs "I Have a Dog" and "Spring Is Here". Otherwise, their progress was mostly of a social nature.

Class descri on - Clem

This is a class for trainable mentally retarded children, ages 8-10. Some of the children are mongoloid. All are verbal but some have speech and/or language handicaps.

Resume of activities:

The children were somewhat familiar with the terms fast-slow and soft-loud but would often confuse them and respond incorrectly. We spent much of our beginning year clarifying qualitative terms and making associations of space and motion with sound characteristics. We began singing songs at a very early stage and using drums to keep a beat. Many body motions such as clapping, patsching, walking, and skipping were employed as a means of internalizing a basic beat within the children. They seemed very responsive to all kinesthetic activities. Many action songs were learned and the children enjoyed them very much.

The children progressed to playing rhythms as well as beats by November. Not all of the children could do it correctly but many could beat the rhythm of the words of any familiar song and/or could repeat a rhythm pattern to create a rhythmic ostinato.

A high point for these children was their performance at Christmas time with Mills' class, combining singing, rhythms, and dance.

During the spring the children showed continued progress in rhythm but also seemed to sing better. They learned to echo simple melodic patterns with their voices and sing songs with more accuracy of pitch. They were very receptive to new songs and developed quite a large repertoire.

Another development in the spring was a feeling of rejection for some of the rhythm instruments, notably sticks and hand drums. These instruments had been used primarily for drill type of activities so I decided to include less drill in the last part of the year.

The children worked out a routine with tambourines to the music "Mechanical Man" that was a major accomplishment. They performed three distinctively different ostinati patterns and marched, recognizing in the music which pattern to play.

Overall, I feel the class did succeed in some real musical objectives. The children did not show as much social growth as I would have liked in conjunction with the music but the individual successes of the students were very gratifying.

Class description - Mills

These children are trainable mentally retarded, ages 10-12. All the children are verbal. There were a few gross behavior problem children in the class. There were ten children in the class.

Resume of activities:

This class was quite similar to Mrs. Clem's class and the activities were basically the same. This class had more ability in music from the onset but was hindered by the severe behavior problems of one child in particular and two others as well (though not quite as much). Ironically, it seemed as though this class at the beginning of the year was far behind Clem's class in rhythm but they were much better singers, whereas by the end of the year they were superior in rhythm but had progressed less far in singing than Clem's class. The class was generally very good in participation. Mike would not participate in most activities and for a period of time Loretta also refused to participate but the others were quite enthusiastic.

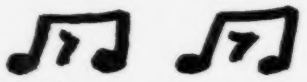
The activities at the beginning of the year stressed basic recognition and imitation skills and we gradually worked into songs and rhythm routines. The children did very well at Christmastime in presenting a coordinated effort of dancing, singing, and using rhythm instruments with recorded music.

A very successful technique in the teaching of rhythm was the use of rhythmic speech patterns. The children found it easy to imitate words and said them in the natural rhythms of the words. They could transfer the rhythm to instruments very well and could play the rhythms ostinato fashion.

The children were also quite successful at using words in a melodic framework, imitating the rise and fall of pitch as I sang it to them. They were not always on the same pitch that I would sing but they were quite consistent in reproducing the correct direction of pitch change.

One of the most difficult tasks for the children was in echoing rhythms. They would not wait until I was done before they would begin to clap and play. The class did not learn to wait until I was completely done until April. At this point they surpassed Clem's class in rhythm as they became "good listeners" as well as "good doers". (Clem's class was doing more complicated rhythms but they did not all participate and they also had the problem of not waiting for me to finish before they would begin).

Two significant points which showed the children's progress came toward the end of the year. First, the children learned to differentiate the meters of a particular song and could tell when it changed from 2/4 time to 6/8 time. They could play instruments with the music and change from 2/4

ostinato to 6/8  when the music changed. The other major achievement was their mastery of a routine using tambourines, playing three different rhythmic patterns at different times in the music and marching or standing at specific places in the music while playing the patterns.

This class proved to be one of the most changeable classes I taught. Many days were very discouraging and many days very rewarding. Overall, I feel the children made significant progress in musical and social skills.

Class description - Ecklund

This class is made up of eight educable mentally retarded children. They are well-behaved, generally, and work well in a group structure. They range in ages from 8-11.

Resume of activities:

The children at the beginning of the year had a better feel for rhythm than the rest of the primary classes in the project. Most could clap the beat or the rhythms of familar songs but they were confused as to the difference between "beat" and "rhythm". Having the children clap or play a drum on the beat was fairly successful. In order to get all to do the rhythm properly it was necessary to select short rhythms from the song and first practice them alone. Early in October the children were able to tap the rhythm of the words to a complete song.

The children were advanced enough that I let them try some rhythmic improvisation in rondo form. We sang the song "Rain, Rain, Go Away" ending each chorus with "(name of child) wants to play." The child whose name was used would then improvise and we would follow with another chorus and another name. The children enjoyed this very much except that some children were reluctant to be "soloist".

Many new songs were introduced. The children enjoyed singing very much and did a pretty good job at it. Some of the children had excellent singing voices. One girl in particular, Lynn, had a good voice and could match any pitch and echo melodic patterns of considerable difficulty.

Physical motions were enjoyed very much by the students, but due to the limitations of space in the classroom we were restricted to doing action songs and activities seated in a circle. The children learned to do the action at making unison rhythm patterns as I would lead them in the various rhythms.

The children seemed to enjoy doing both songs and rhymes. They even responded better to rhymes, exhibiting genuine enthusiasm for activities

they could do well. A particular favorite is "John has great big waterproof boots on," which is an action rhyme.

Toward the end of the year the children were singing longer, more complicated songs. They would play many different rhythmic ostinato patterns with singing and recorded music. They did an excellent job of playing tambourines to the music "Hava Nagila" and "The Mechanical Man".

This class was the most successful of all the primary music classes. The children were a pleasure to work with.

Class description - McLendon

The class was educable mentally retarded and class size varied from 6-10. The children were 10 and 11 years old. They were all verbal and had mastered some elementary academic skills.

Resume of activities:

The children began the year singing easy songs and playing drums and other instruments to rhythmically accompany themselves. Right from the start we did a lot of echo clapping. They had trouble echoing as a group but could do it successfully individually if done slowly. The echo rhythms steadily improved throughout the year and by the end of the year the children were doing very complicated rhythms as a group.

McLendon's class showed an eagerness to sing songs from the very beginning. The boys sang out just as well as the girls. Several of the children were very good singers and they inspired the others to greater effort. The first songs we sang were short but as time went on they mastered longer and more difficult songs.

Their rhythm improved to the point that they could maintain a simple rhythmic ostinato pattern while some children sang a song. Also the children could read some simple rhythmic notation including Tah (♩) tete (♫) and Ta-a (𝅗𝅥).

The greatest strides came later in the year as the children learned to coordinate movements to play ostinato patterns on the instruments to accompany their songs. They learned many different patterns on the instruments and gained in accuracy and musical sense. One number was learned very well as a purely instrumental piece.

Changes in the children's ability to hear musical changes was noticed in our playing of chordal accompaniment to various songs. They reached a point

where most of the children could "hear" the chord changes by which direction the melody went. They used this accompaniment for several of the songs they knew.

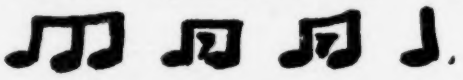
Class description - Nordbye

The class was composed of 14-15 educable mentally retarded children who were 12 to 13 years old. These students appeared to be normal. Their academic skills were developed to the point that they could read lyrics to songs and understand the principles of meter.

Resume of activities:

The children began the year, as everyone else, singing easy songs, clapping the beat, patsching, and snapping fingers. It was immediately apparent that these children were more advanced than the others. They easily picked up rhythm patterns and could sustain them ostinato fashion. They could walk and clap with any comfortable beat.

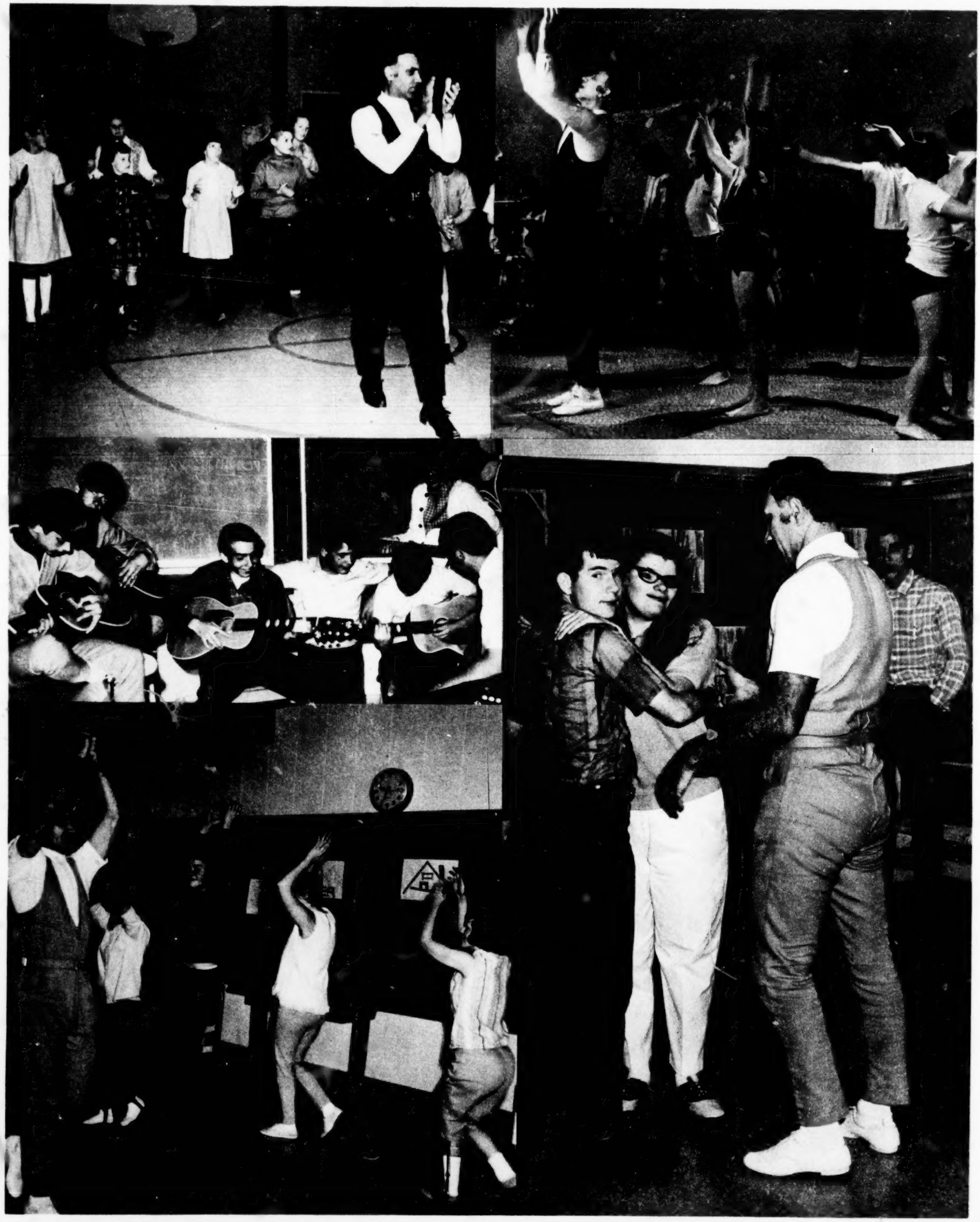
One of the first major accomplishments was the singing of the song "Pray, Children, Pray" with drum and tambourine accompaniment. They learned to change meter, tempo, and character of the music and did well at alternating drum and tambourine. The children were particularly fond of the rhyme "The Grand Old Duke of York" and became very good at doing the motions quickly.

The children in this class did very well in echoing of rhythms. Their echo clapping improved to the point that they could do rhythms in 12/8 time and sense changes of meter, tempo, dynamics, and even accurately echo complex patterns such as: 12/8 

As the children built a repertoire of songs they began using the Orff instruments. They learned basic moves on the instruments such as "alternate hands", "alternate notes", "repeat", and "ostinato". Some of the children became quite adept at playing ostinati patterns. Later, as our songs began to have folk flavor, a harmonic background was needed and the children learned to alternate pairs of notes or play them in groups to suit the harmony of the song. They enjoyed this activity very much. Songs chosen were those that could be accompanied with a three-chord harmony. The skills mastered in harmony playing enabled them later to play the instrumental piece "Gassenhaur" on the instruments. This was done for part of the spring program.

A small amount of improvisation was tried with various degrees of success. Ostinati patterns were set up as a basis for the improvisation and individuals allowed to improvise to this accompaniment. Dolf and Denise played very organized, interesting improvisations. Most of the others were random notes not related to the ostinato basic.

Overall, this was the most advanced and most successful class. The kids really learned something and seemed to enjoy it.



EXAMPLES OF EVALUATION TOOLS

SEMANTIC DIFFERENTIAL SCALE

INSTRUCTIONS

The purpose of this study is to measure the meanings of certain words or concepts to various people by judging them against a series of descriptive scales. In completing this survey, please make your judgments on the basis of what these things mean to you. On each page of this booklet you will find a different concept to be judged and beneath it a set of scales. You are to rate the concept on each of these scales in order.

Here is how you are to use these scales:

If you feel that the concept at the top of the page is very closely related to one end of the scale, you should fill in the space as follows:

fair ▬ ═ ═ ═ ═ ═ ═ unfair

or

fair ═ ═ ═ ═ ═ ═ ▬ unfair

If you feel that the concept is quite closely related to one or the other end of the scale (but not extremely), you should fill in the space as follows:

strong ═ ▬ ═ ═ ═ ═ ═ weak

or

strong ═ ═ ═ ═ ═ ▬ ═ weak

If the concept seems only slightly related to one side as opposed to the other side, then you should check as follows:

active ═ ═ ▬ ═ ═ ═ ═ passive

or

active ═ ═ ═ ═ ▬ ═ ═ passive

The direction toward which you mark, of course, depends upon which of the two ends of the scale seem most characteristic of the thing you're judging.

If you consider the concept to be neutral on the scale, both sides of the scale equally associated with the concept, or if the scale is completely irrelevant, unrelated to the concept, then you should place your mark in the middle space.

safe ═ ═ ═ ▬ ═ ═ ═ dangerous

IMPORTANT: (1) Make a dark mark, fill in the space completely.
(2) Be sure you mark every scale for every concept-do not omit any.
(3) Do not put more than one mark on a single scale.

Example includes
2 sheets of 12 only

(continued next page)

Sometimes you may feel as though you've had the same item before on the survey. This will not be the case, so do not look back and forth through the items. Do not try to remember how you checked similar items earlier. Make each item a separate and independent judgment. Work at a high speed, do not worry over individual items. It is your first impression, or immediate feelings that are important. However do not be careless, since your true impression is what is being sought.

Please do not put your name or any other identification on this survey. When you have finished return the instrument to the test administrator.

The next two pages indicate 2 of 12
examples of the completed scale

Example 2 of 12

ROCK AND ROLL MUSIC

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	
a. excitable								calm
b. hot								cold
c. fast								slow
d. strong								weak
e. masculine								feminine
f. tenacious								yielding
g. good								bad
h. sociable								unsociable
i. kind								cruel
j. harmonious								dissonant
k. graceful								awkward
l. healthy								sick

Example 2 of 12

MENTALLY RETARDED

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	
a. strong								weak
b. masculine								feminine
c. tenacious								yielding
d. good								bad
e. sociable								unsociable
f. kind								cruel
g. harmonious								dissonant
h. graceful								awkward
i. healthy								sick
j. excitable								calm
k. hot								cold
l. fast								slow

Please complete the following items with respect to your participation in this workshop. Check the appropriate space below regarding your 1969-70 assignment.

Special Ed. Teacher _____ Project Teacher _____

Music Teacher _____ Other _____

1. From your involvement in the Orff portion of the workshop, list 4 things you have learned which you believe will be the most useful to your role in the Special Education Music and Dance Program.

   a.

   b.

   c.

   d.

2. From other portions of the workshop, list the concepts or ideas which you feel will be most beneficial to your teaching situation. (Respond only to those areas in which you were involved).

   a. Primary Dance

   b. Guitar and Ukelele

   c. Primary Music

3. List any areas in which you feel the need of further assistance in order to maximize your participation in the coming years project.

At the conclusion of each workshop participants were asked to respond to a general questionnaire as shown. Typical comments centered on the value of exposure to project goals and techniques. Particular mention was made by several people about the applicability of Orff techniques and concepts to other curricular areas. In response to item 3 most people felt a need for more specific song materials.

TITLE III SPECIAL EDUCATION

MUSIC-DANCE
February 2, 1970

To: Workshop Participants

From: Frank Nielsen

We have found it necessary to complete a simple evaluation of the January Workshop with Marjorie Lea. May I ask you to take a few moments out of your busy day to answer these questions and return the form to me as soon as possible. It is not necessary to sign them and your answer to questions may encompass areas other than those dealt with on January 16 and 17.

Thank you very much for your help.

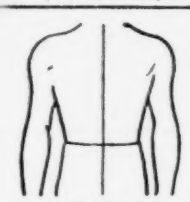
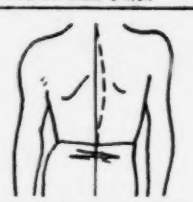
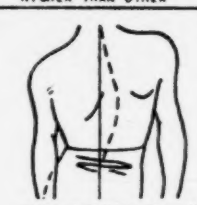
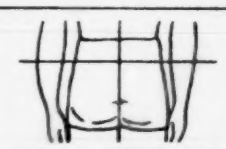
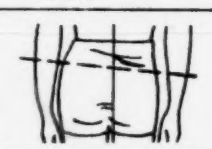
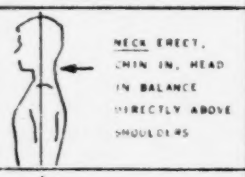
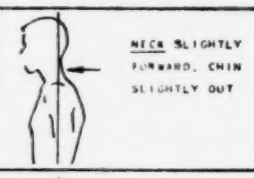
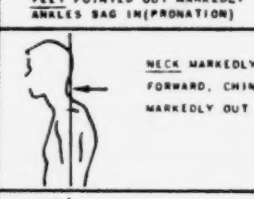
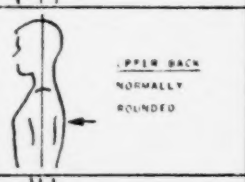
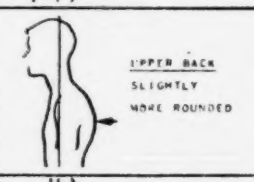
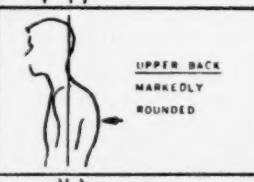
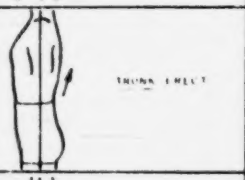
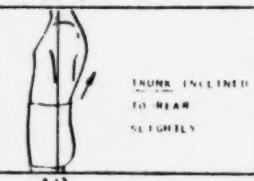
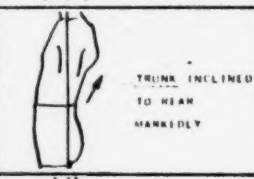
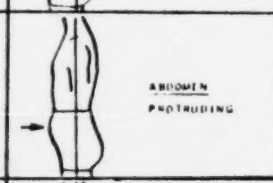
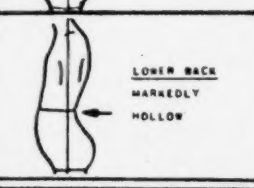
1. From your involvement in the mid year Orff workshop list four things which you believe will be most useful to you in your role in the special education Music and Dance Program.

2. List some areas which you feel need further attention in aiding you to fulfill your role in the program.

Comments on the mid year workshop indicated that the effect was largely one of rejuvenation. The similarity and compatability of music and dance classes was also noted. Many responses indicated a need throughout the school year for greater opportunity for project and classroom teachers to communicate informally.

Posture Test

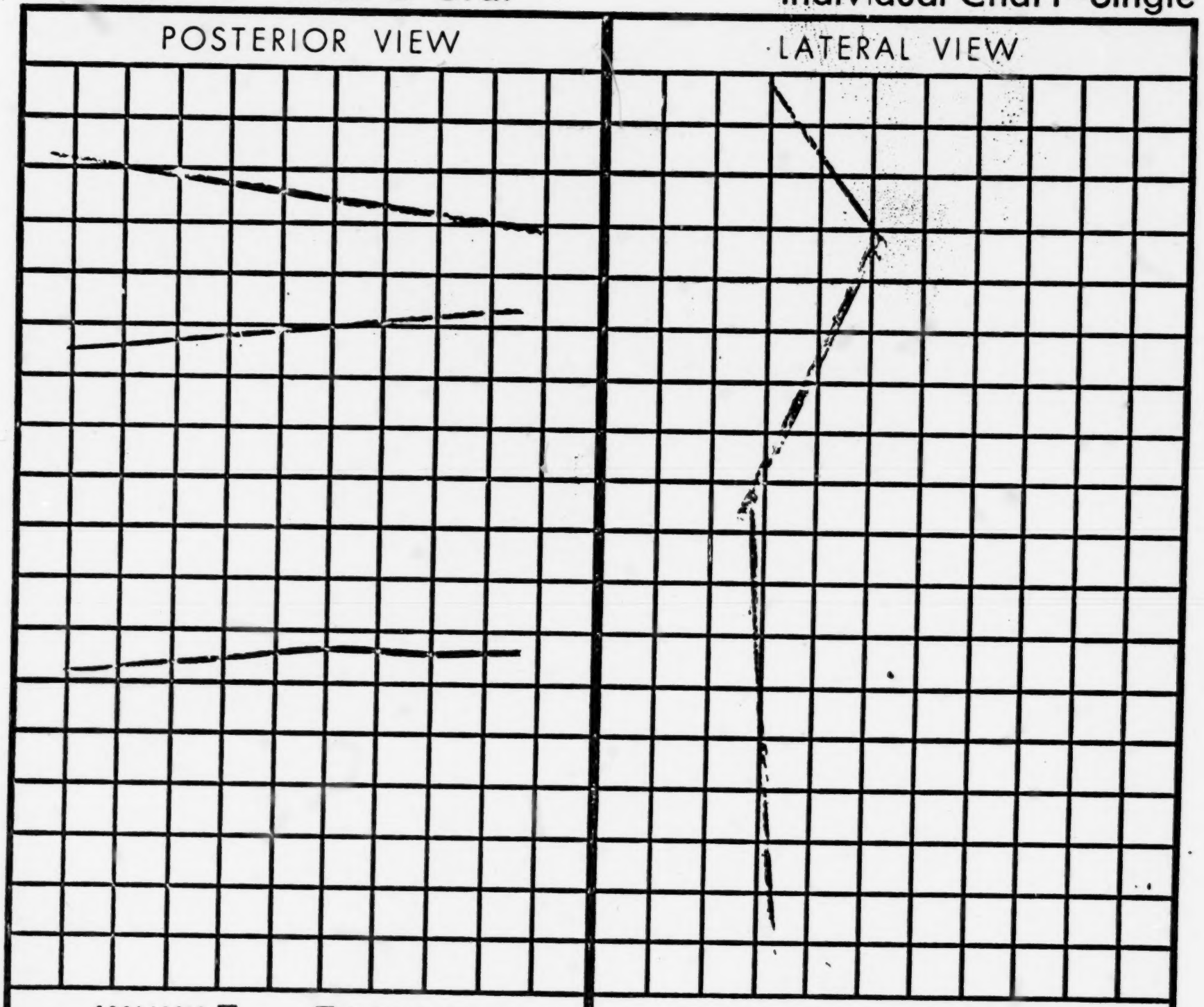
A Skan - a - graf was used to determine students who had postural problems and what parts of their bodies needed strengthening. This test is used to observe the students posture from the front and side position while the student stands quietly in front of a Skan - a - graf. Results are marked on a postural score sheet. Students may be checked several times a year to see if their scores are improving.

POSTURE SCORE SHEET	Name _____			SCORING DATES			
	GOOD - 10	FAIR - 5	POOR - 0				
HEAD LEFT RIGHT	HEAD ERECT GRAVITY LINE PASSES DIRECTLY THROUGH CENTER	HEAD TWISTED OR TURNED TO ONE SIDE SLIGHTLY	HEAD TWISTED OR TURNED TO ONE SIDE MARKEDLY				
SHOULDERS LEFT RIGHT	SHOULDERS LEVEL (HORIZONTALLY)	ONE SHOULDER SLIGHTLY HIGHER THAN OTHER	ONE SHOULDER MARKEDLY HIGHER THAN OTHER				
SPINE LEFT RIGHT	 SPINE STRAIGHT	 SPINE SLIGHTLY CURVED LATERALLY	 SPINE MARKEDLY CURVED LATERALLY				
HIPS LEFT RIGHT	 HIPS LEVEL (HORIZONTALLY)	 ONE HIP SLIGHTLY HIGHER	ONE HIP MARKEDLY HIGHER				
ANKLES	FEET POINTED STRAIGHT AHEAD	FEET POINTED OUT	FEET POINTED OUT MARKEDLY ANKLES SAG IN(PRONATION)				
NECK	 NECK ERECT, CHIN IN, HEAD IN BALANCE DIRECTLY ABOVE SHOULDERS	 NECK SLIGHTLY FORWARD, CHIN SLIGHTLY OUT	 NECK MARKEDLY FORWARD, CHIN MARKEDLY OUT				
UPPER BACK	 UPPER BACK NORMALLY ROUNDED	 UPPER BACK SLIGHTLY MORE ROUNDED	 UPPER BACK MARKEDLY ROUNDED				
TRUNK	 TRUNK ERECT	 TRUNK INCLINED TO REAR SLIGHTLY	 TRUNK INCLINED TO REAR MARKEDLY				
ABDOMEN	ABDOMEN FLAT	 ABDOMEN PROTRUDING	ABDOMEN PROTRUDING AND SAGGING				
LOWER BACK	LOWER BACK NORMALLY CURVED	LOWER BACK SLIGHTLY HOLLOW	 LOWER BACK MARKEDLY HOLLOW				
REEDCO INCORPORATED 8 CASTORLY AVENUE AUBURN N Y 13021			**TOTAL SCORES**				

COPYRIGHT 1968

Postural Skan-a-Graf*.

Individual Chart—Single



SCOLIOSIS ☐ ☐ SHOULDER DEV.
HEAD DEV. ☐ ☐ HIP DEV.
ANKLE-KNEE MAL-ALIGNMENT ☐

KYPHOSIS ☐ ☐ PROT. ABDOMEN
LORDOSIS ☐ ☐ PROT. BUTTOCK
HEAD DEVIATION ☐

Name Ann Example

DATES									

OPTIONAL SCORING GOOD 5 · FAIR 3 · POOR 1

HEAD _____ SPINE _____ FEET _____ NECK _____ SHOULDERS _____ ABDOMEN _____

SHOULDERS _____ HIPS _____ ARCHES _____ CHEST _____ UPPER BACK _____ LOWER BACK _____

TRUNK _____ TOTAL RAW SCORE ➧ _____

REEDCO INC., AUBURN, N.Y.
* TRADE MARK
PATENT PENDING
COPYRIGHTED 1966

ELEMENTARY ORFF

EVALUATION QUESTIONS:

ORFF:

Can begin playing his instrument with the group.

Can sing with the group when he knows what the song is.

Can sing and play simultaneously without being confused one by the other.

Can keep a constant beat when singing a song.

Can change chords following teacher developed cues.

Can change chords while still maintaining basic beat in playing the instrument.

Can create their own accompaniment using the pentatonic scale.

Can create their own accompaniment using the pentatonic scale, and still remaining within basic rhythmic structure.

UKELELE:

Can strum a uke on a steady beat.

Can play G, EM, C, and D7 on command.

Can switch between G,Em, C and D7 on command.

Can demonstrate a steady beat while switching between G,Em, C, and D7.

Can demonstrate a steady beat on a triangle.

Can demonstrate a steady beat on a hand drum.

Can demonstrate a steady beat on rhythm sticks.

Can clap a steady beat to a song heard on the record player.

Can follow directions.

Can wait one's own turn.

Can function within a group.

GUITAR:

Can strum using the back of their strumming hand.

Can play a C chord when requested to do so.

Can play an F chord when requested to do so.

Can play a G7 chord when requested to do so.

Can play an Am chord when requested to do so.

Can play an Em chord when requested to do so.

Can play a G chord when requested to do so.

Can play a D7 chord when requested to do so.

Can play a Dm chord when requested to do so.

Can play a Dm7 chord when requested to do so.

Can play any combination of the above when requested to do so.

Can demonstrate a steady beat in strumming.

Can demonstrate a steady beat in strumming while changing chords in a given progression.

Can sing a song when requested to do so.

Can sing a song, changing chords when necessary, given a song sheet.

Can sing a song, change chords, and maintain a steady beat in strumming, given a song sheet.

NOTES:

1.) In the neurologically impaired class, with the younger kids it is perhaps most important to note attitudinal development of the kids. I think particularly of those who had a difficult time controlling themselves in the music period. I suggest in addition, those who resented my presense at the beginning of the year, who are beginning to show interest in one way or another, in the project. These are things which can hardly be measured through other than something as insignificant as a touch or a smile.

2.) The Butler Junior High School class, attitudes are also very important. Jeff, who can play nothing, nor remember anything, loves guitar.

3.) The Morgan Junior High School class is another problem. The rotating schedule makes continuity of the program somewhat less than it could be. Some of the kids have not had as much opportunity to play as the others.

PRIMARY MUSIC

I. Vocabulary

Yes	No	
___	___	A. Can start playing on cue (start)
___	___	B. Can stop playing on cue (stop)
___	___	C. Can play a drum softly when directed.
___	___	D. Can play a drum loudly when directed.
___	___	E. Can cease all sounding activity upon direction to "rest".
___	___	F. Can identify fast beat by saying fast, 120 MM
___	___	G. Can identify slow beat by saying slow, 60 MM

II Listening

___	___	A. Can distinguish number of times drum is struck (2 or 3 times)
___	___	B. Can identify rising or descending pitches (teacher performed)

III Singing

___	___	A. Can sing interval of falling minor third (imitation of teacher demonstration).
___	___	B. Can sing or chant the words correctly to a song of 30-50 words in length.
___	___	C. Can sing a song in correct relative pitch within the range of a fifth.

IV Rhythm

___	___	A. Can duplicate a beat as given by the teacher (clapping or on rhythm instrument) within the range of 60-120 MM.
___	___	B. Can perform beat on rhythm instrument fast or slow as directed.
___	___	C. Can repeat a rhythm pattern as given by teacher clapping or on rhythm sticks. Four beats, using quarter and eighth notes and and quarter rests.
___	___	D. Can beat the basic pulse of a prerecorded piece of music in commonly used meters.

V Skills

___	___	A. Can demonstrate proper method of playing hand drum.
___	___	B. Can demonstrate proper method of playing triangle.
___	___	C. Can demonstrate proper method of playing rhythm sticks.
___	___	D. Can demonstrate proper method of playing tone block.
___	___	E. Can demonstrate proper method of playing maracas.

PRIMARY (continued)

V Skills (continued)

___ ___ F. Can echo simple rhythmic patterns on hand drum, triangle, tone block, or rhythm sticks.

___ ___ G. Can maintain a steady beat on a rhythm instrument or when clapping.

ELEMENTARY

ORFF MUSIC

I Vocabulary

Yes	No	
___	___	A. Can identify by name the xylophone.
___	___	B. Can identify by name the metalophone.
___	___	C. Can identify by name the glockenspiel.
___	___	D. Can identify by name the timpani.
___	___	E. Can distinguish between soprano and bass Orff instruments.
___	___	F. Can distinguish between soprano and alto Orff instruments.
___	___	G. Can distinguish between alto and bass Orff instruments.

II Listening

___ ___ A. Can identify two notes played on soprano xylophone by teacher as being the same or different.

___ ___ B. Can identify three-note patterns played by the teacher as being the same or different.

III Singing

___ ___ A. Can sing or chant the words to a song of 100-300 words in length.

___ ___ B. Can sing a song in correct relative pitch within the range of an octave.

___ ___ C. Can echo a simple 6 note melodic pattern as given by the teacher.

IV Rhythm

___ ___ A. Can alternately clap and patsch to a given beat.

___ ___ B. Can play or clap the rhythm of the words to a selected familiar song.

___ ___ C. Can echo on a given instrument a teacher performed rhythm pattern of 8 beats.

___ ___ D. Can play in helf time to a given beat.

___ ___ E. Can play in double time to a given beat.

___ ___ F. Can maintain a rhythmic ostinato.

___ ___ G. Can maintain an independent rhythmic ostinato (related to but different from one being simultaneously performed).

V Skills

Yes No

___ ___ A. Can demonstrate proper mallet technique for Orff instruments.

___ ___ B. Can echo on an instrument a melodic pattern performed by the teacher of 2 different notes.

___ ___ C. Can echo on an instrument a melodic pattern performed by the teacher of 3 different notes.

___ ___ D. Can echo on an instrument a melodic pattern performed by the teacher of 4 different notes.

___ ___ E. Can perform a given simple ostinato on a single pitch.

___ ___ F. Can perform a given simple ostinato on two pitches.

___ ___ G. Can use two hands together on two given notes to perform harmonic ostinato.

___ ___ H. Can change from one pair of notes to another given to produce changing harmones in an harmonic and rhythmic ostinato.

___ ___ I. Can alternate hands on two given notes to another given to produce changing harmones in an harmonic and rhythmic ostinato.

___ ___ J. Can alternate hands when changing harmones in an harmonic and rhythmic ostinato.

___ ___ K. Can improvise on given notes in a rhythm compatible with accompaniment.

VI Attitudes

Yes	No	
___	___	A. Is willing to participate in most activities of the class.
___	___	B. Demonstrates interest in music classes by behavior at least typical of individual student in similar kinds of group and individual activities.
___	___	C. Is willing to perform alone when requested.
___	___	D. Is willing to perform as part of a group for non-class audience.

SECONDARY TRAINABLE MENTALLY RETARDED

UKULELE

V Yes	V No	Skills
___	___	A. Can strum an ukulele on a steady beat.
___	___	B. Can finger and strum the G chord.
___	___	C. Can finger and strum the D7 chord.
___	___	D. Can finger and strum the C chord.
___	___	E. Can finger and strum the Em chord.
___	___	F. Can change from G to D7 on cue.
___	___	G. Can change from D7 to G on cue.
___	___	H. Can change from G to C on cue.
___	___	I. Can change from C to D7 on cue.
___	___	J. Can change from G to Em on cue.
___	___	K. Can change from Em to D7 on cue.

JUNIOR HIGH SCHOOL EDUCABLE MENTALLY RETARDED

GUITAR

Skills

Yes	No	
___	___	A. Can strum using the back of strumming hand.
___	___	B. Can maintain steady beat while strumming.
___	___	C. Is willing to sing a song when requested to do so.
___	___	D. Can play G chord on cue.
___	___	E. Can play D7 chord on cue.
___	___	F. Can play C chord on cue.
___	___	G. Can play G7 chord on cue.
___	___	H. Can play F chord on cue.
___	___	I. Can change chords in progression G, C, D7.
___	___	J. Can change chords in progression C, F, G7.
___	___	K. Can sing a song while strumming.
___	___	L. Can sing a song while strumming and changing chords.
___	___	M. Can sing a song while strumming and changing chords, maintaining a steady beat.

Primary Dance Movement and Neurophysiological Maturation Test

This test is designed to determine the neurophysiological maturation of children and as a predictor of children who may have reading and writing difficulties. This test will determine a child's level of neurophysiological maturation on controlled movements, coordination, flexibility, and balance. The test scores during the year allowed us to see if there was any improvement of neurophysiological development. Although this test was not designed for handicapped children it does include a diagnostic tool for identifying neurophysiological deficits and was therefore adaptive to use in this project.

In addition to the original neurophysiological maturation scale and its modifications the project teacher designed other items that seem important. These added items were other motor skills, creative movement of exceptional children, rhythm and social skills.

SHORELINE PUBLIC SCHOOLS
Instruction Department

Paul Smith
Director of Health,
Physical Education and Athletics

*All same 70
6 same 50
5 same 30
4 same 10

Check List of Physical Conditions Affecting Perception (Mass Test)

School _____ Grade _____ Date _____

NAME	Shoulder Flex. (20) R	L	Up-Down Awareness (10) H	S	S	K	T	Laterality (20) Bi	Uni R	L	Cross R	L	Preference * Hand 1	2	3	Eye 1	2	Foot 1	2	Eye Control (10)	Read. Prob. 150 or less

95

EVALUATION TEST FOR SPECIAL EDUCATION TITLE III

PRIMARY DANCE CLASSES

I. NEUROMUSCULAR EXERCISES

The student can perform the following exercises in a coordinated manner:

Yes - No	To Beat of Music	
		A. Head exercise
_____	_____	1. Forward and backward
_____	_____	2. Side to side
_____	_____	3. Circular Right and Left
		B. Shoulder exercises- up and down and circular.
_____	_____	1. One shoulder at a time
_____	_____	2. Both shoulders at same time
_____	_____	C. Ankle flexion and extension and keeping knees extended.
_____	_____	D. Sit ups
_____	_____	E. Back lift
_____	_____	F. Arm Circles
_____	_____	1. Forward
_____	_____	2. Backward
_____	_____	3. Small
_____	_____	4. Large
_____	_____	G. Bicycle with feet making a circular movement
_____	_____	H. Alternating toe touching
_____	_____	I. Mountain climber
		J. Trunk Twist
_____	_____	1. Single time
_____	_____	2. Double time
_____	_____	K. Toes, squat, toes, stand
_____	_____	L. Body bends forward, both sides and back keeping knees extended.

II. POSTURE ALIGNMENT AND CARRIAGE WHEN WALKING (For stance use Scanograph)

The student demonstrates proper alignment and carriage of the designated body parts when walking.

Yes	No	
____	____	A. Feet (toes, arches, ball of foot, ankle, achilles)
____	____	B. Legs (leg ling, knees)
____	____	C. Center body (chest, hips, small of back)
____	____	D. Head and neck
____	____	E. Shoulders
____	____	F. Arms and fingers

III AXIAL MOVEMENTS

The student can perform properly the body movements listed below:

Yes	No	
____	____	A. Sway
____	____	B. Swing
____	____	C. Push
____	____	D. Pull
____	____	E. Twist
____	____	F. Turn
____	____	G. Rise quickly
____	____	H. Rise slowly
____	____	I. Fall slowly
____	____	J. Fall quickly

IV LOCOMOTOR MOVEMENT

The student can perform the skills listed below:

Yes-No	To Beat Of Music	
		A. Walk
____	____	1. Forward and backward
____	____	2. Sideways
____	____	3. Slowly
____	____	4. Quickly
____	____	5. Start slowly and gradually increase tempo.
____	____	6. Marching
____	____	7. Marching and playing instrument
____	____	8. Long steps
____	____	9. Small steps
____	____	10. In crouched position

Yes-No	To Beat Of Music	
		B. Running
_____	_____	1. On balls of feet
_____	_____	2. Tiptoes
_____	_____	3. Tiptoes using arm movements
_____	_____	4. With knees high
_____	_____	5. In place
_____	_____	6. Backward
		C. Skipping
_____	_____	1. Forward
_____	_____	2. Backward
_____	_____	3. At varying tempos
		D. Jumping
_____	_____	1. Forward using arms correctly
_____	_____	2. Backward
_____	_____	3. Right
_____	_____	4. Left
_____	_____	5. Quarter turn R
_____	_____	6. Quarter turn L
_____	_____	7. Half turn R
_____	_____	8. Half turn L
_____	_____	9. Jump over obstacle 1' high
_____	_____	10. Increase and decrease speed of jump
_____	_____	11. Increase and decrease height of jump
_____	_____	12. Jump with feet
_____	_____	apart
_____	_____	crossed
_____	_____	front and back
_____	_____	13. Alternate little and big jumps
		E. Hopping
_____	_____	1. Right foot forward
_____	_____	2. Left foot forward
_____	_____	3. Perform switching from R to L 4-4, 2-2, 1-1.
_____	_____	4. Hop turning
_____	_____	5. Alternate little and big hops
_____	_____	6. Hop backward
_____	_____	7. At varying tempos

Yes-No	To Beat Of Music	
		F. Leaping
_____	_____	1. Leaping alternating feet
		G. Sliding
_____	_____	1. Forward
_____	_____	2. Sideward
_____	_____	3. Slide with a partner
		H. Galloping
_____	_____	1. Forward
_____	_____	2. Sideward
_____	_____	3. Gallop with partner
_____	_____	4. Gallop using arm movement
_____	_____	I. Combine basic locomotor steps (Run, skip, gallop, hop, jump, slide)
_____	_____	J. Can change from walk - even tempo - to gallop - uneven tempo- as tempo changes on a woodblock.
_____	_____	K. Perform locomotor movements in a circle or straight.

V. TECHNIQUE FOR MEDIUM

Yes	No	
		A. Rhythm - Student will move only on accents designated by the teacher.
_____	_____	1. First beat of 4/4 count
_____	_____	2. Every other beat of 4/4 time (1 and 3)
_____	_____	3. Off beat of 4/4 time (2 and 4)
_____	_____	4. First beat of 3/4 time
_____	_____	5. Can move body in time to rhythm of words and rimes.
_____	_____	6. Student can perform to instruments other students are playing.
_____	_____	7. Can perform simple folk and game dances.
		B. Space - Student understands terms and will move in that direction designated.
_____	_____	1. up
_____	_____	2. down
_____	_____	3. forward
_____	_____	4. sideward
_____	_____	5. between
_____	_____	6. backward
_____	_____	7. around

Yes	No		
		C. Distance - Child will take number of steps designated (8 or less)	
Verbal Cue	Music Beat	D. Energy - (Dynamics) Students understands terms and will move as designated from list below	
		Duration	
		1. Slow	
		2. Fast	
		3. Speed up	
		4. Slow down	
		Intensity	
		1. Strong	
		2. Weak	

VI CREATIVE MOVEMENT

The student can perform the creative movements listed below and understand the terms.

Yes-No	Understand Term	
		1. Frog leap
		2. Crabb
		forward
		backward
		sideways
		3. Duck walk
		4. Tall man
		5. Short man
		6. Elephant
		7. Dog
		8. Inch worm
		9. Bicycle - Knee bounce with alternating arm swing.
		10. Twist
		a. On balls of feet
		b. with feet stationary
		11. Rag Doll (very limp)
		12. Wooden soldier (keeping knees straight)
		13. Airplane
		14. Horse
		15. Spinning Top
		16. Start and stop on time with music.
		17. Student will pause if music pauses.
		18. Choo Choo train (sliding feet and accelerating and decelerating with music)

Yes-No	Understand Term	
_____	_____	19. Will try to follow another students movements.
_____	_____	20. Child will think up a movement to music.
_____	_____	21. Child can think up more than one movement when asked to by the teacher.
_____	_____	22. Child consistently does same movement from time to time when asked to think up movement.

VII OTHER RHYTHMIC AND COORDINATION SKILLS

The student will perform the skills listed below:

Yes-No	In Time To Music	
_____	_____	1. Roll a ball
_____	_____	2. Catch a rolling ball
_____	_____	3. Throw a ball
_____	_____	4. Catch a thrown ball
_____	_____	5. Bounce and catch a ball with two hands
_____	_____	6. Alternate catching and bouncing from Right hand to left hand.
_____	_____	7. Dribble with two hands forward.
_____	_____	8. Dribble with one hand forward.
Does not apply		9. Can kick a stationary 8" rubber ball
Does not apply		10. Can kick a rolling 8" rubber ball
Does not apply		11. Hit a softball

VIII SOCIAL SKILLS

The student demonstrates these attitudes and abilities during dance class:

*Ex.	Good	Fair	Never	Impr.	
___	___	___	____	___	1. Good sportsmanship
___	___	___	____	___	2. Waits patiently for his turn
___	___	___	____	___	3. Shows courtesy towards his classmates
___	___	___	____	___	4. Cooperates regulary in helping set up equipment and in following teachers directions.
___	___	___	____	___	5. Will perform alone
___	___	___	____	___	6. Will lead class in a movement.
___	___	___	____	___	7. Will perform for an audience.
___	___	___	____	___	8. Will perform movements or exercises with another student.
___	___	___	____	___	9. Shows desire to help others and is understanding of others weakness or problems in executing skills.
___	___	___	____	___	10. Participates fully in the classes.

*Excellent-Good-Fair-Never-Improving

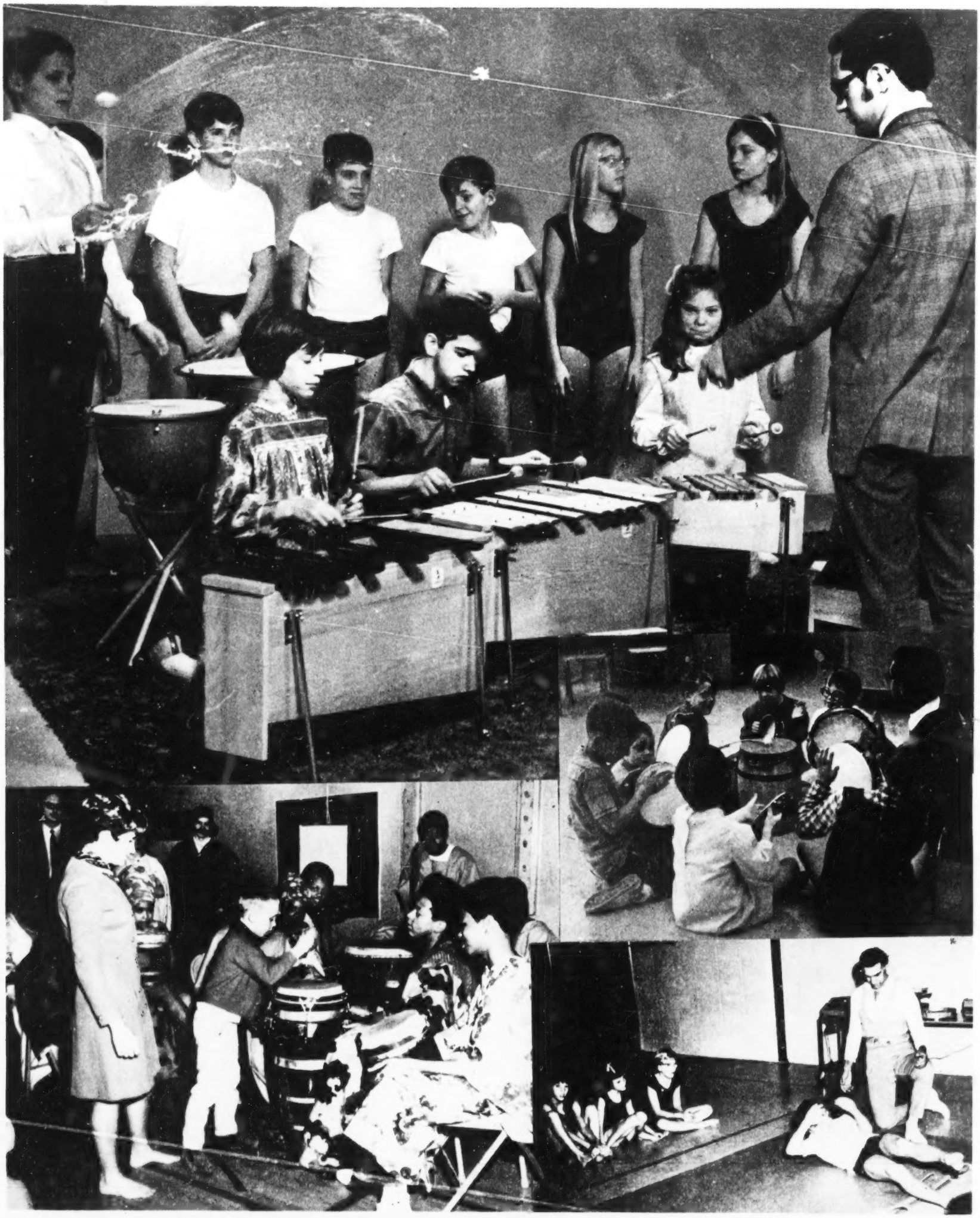
IX. APPARATUS SKILLS

The student can perform the skills listed below:

Yes	No	
		Balance Beam
___	___	1. Walk forward with assistance.
___	___	2. Walk forward without assistance performing
___	___	a. heel - toe
___	___	b. toe - heel
___	___	c. step together
___	___	d. looking straight ahead or at designated spot.
___	___	e. Balancing bean bag on head
___	___	3. Backwards without assistance performing toe-heel
___	___	a. Backwards looking straight ahead
___	___	b. Backwards step-together
___	___	4. Backwards with assistance
___	___	5. Sideward
___	___	6. Turn around on beam
___	___	7. Balance on one foot for 5 seconds.
		Jump Board
___	___	1. Jump forward
___	___	2. Jump backward
___	___	3. Jump in middle of board using arms properly to gain height.
___	___	4. Hop forward Right foot
___	___	5. Hop backward Right foot
___	___	6. Hop forward Left foot
___	___	7. Hop backward Left foot
___	___	8. Four continuous 1/4 turns Right
___	___	9. Four continuous 1/4 turns Left
___	___	10. 1/2 turn Right
___	___	11. 1/2 turn Left
___	___	12. Jump and touch feet

X. MEASURE OF NEUROLOGICAL FITNESS

_____	1. Static balance time - 5 trials - take longest time.
_____	2. Agility - test time.
_____	3. Power - Standing Broad Jump (Best of 3 trials)
_____	4. Speed - 10 yd. dash
_____	5. Visual perception and coordination test - time Place 2 of each in slot on board □ , ○ , △ , ◇ ,



BUDGET AND EXPENDITURES

PROPOSED BUDGET FOR 1969 - 70

EXPENDITURE ACCOUNT NO. 100 BUDGET FOR EVALUATION Object 7

Expense Class	Name and title, Purpose or item	Project Time Full	Project Time Part	Quantity	Salary, Rental or unit cost	Budgeted Amount
Budget for Evaluation	Posturgraph test and individual record sheets (Included wlsewhere in the budget under instructional supplies.					
	Evaluation Consultant (5 Days)			5 days	$100.00	$500.00
EXPENDITURE ACCOUNT NO. 200 INSTRUCTION Objects 2 and 3						
Salaries, Non-professional	TV Cameraman and TV program Editor	X			$4,000.00	$4,000.00
EXPENDITURE ACCOUNT NO. 200 INSTRUCTION Object 4						
Employee Benefits	TV Cameraman, TV Program Editor				432.00	432.00
EXPENDITURE ACCOUNT NO. 200 INSTRUCTION Object 5						
Supplies and Materials	Videotapes, 1 hour Sony			30	39.95	1,198.50
	Psycho-motor testing equipment					35.00
	Posturgraph test					160.00
	Dissemination of project information-paper, printing and mailing					290.91
EXPENDITURE ACCOUNT NO. 200 INSTRUCTION Object 7						
Contracted Services	Service agreement on TV Camera					140.00
EXPENDITURE ACCOUNT NO. 200 INSTRUCTION Objects 92 and 97						
Capital Outlay and Equipment	VIDEO EQUIPMENT AND SUPPLIES					
	Samson Quick-set tripod #7301			1	89.00	89.00
	Samson Dolly #7601			1	47.00	47.00
	Video Camera Ensemble			1	570.00	570.00
	Sony-matic Portable Video Corder CV2100			1	795.00	795.00

TOTAL BUDGETED AMOUNT:

PROPOSED BUDGET FOR 1969 - 70

EXPENDITURE ACCOUNT NO, 200 Instruction Objects 92 and 97

Expense Class	Name and title, Purpose or item	Project Time Full	Project Time Part	Quantity	Salary, Rental or unit cost	Budgeted Amount
Capital Outlay and Equipment	VIDEO EQUIPMENT AND SUPPLIES (Continued)					
	Monitor-receiver CVM-51VWP			1	195.00	195.00
	Monitor-receiver CVM-220U			1	295.00	295.00
	Wilson Cart 42E			1	30.00	30.00
	Microphone Mixer MX600M, Sony			1	22.50	22.50
	Cannon Zoom Lens, TV16			1	400.00	400.00
	Microphone F98, Sony			1	17.50	17.50
	Mike Stand, Atlas MS4			1	11.80	11.80
	TOTAL					$9,229.21

TOTAL BUDGETED AMOUNT:

93 106

SUMMARY OF EVALUATION EXPENDITURES FOR 1969-70

Expense Class	Name and Title, Purpose or Item	Proposed Budget 1969-70	Expenditures 1969-70
EXPENDITURE ACCOUNT NO. 100 BUDGET FOR EVALUATION Object 7			
Budget for Evaluation	Evaluation Consultants	$500.00	$500.00
EXPENDITURE ACCOUNT NO. 200 INSTRUCTION Objects 2 and 3			
Salaries, Non Professional	TV Cameraman and TV Program Editor	$4,000.00	$3,100.00
EXPENDITURE ACCOUNT NO. 200 INSTRUCTION Object 4			
Employee Benefits	TV Cameraman, TV Program Editor	432.00	230.00
EXPENDITURE ACCOUNT NO. 200 INSTRUCTION Object 5			
Supplies and Materials	Videotapes, 1 Hour Sony	1,198.50	1,167.60
	Psycho-motor testing equipment	35.00	210.00
	Posturgraph test	160.00	130.00
	Dissemination of project information - paper, printing, and mailing. Color Movie	290.91	280.89
EXPENDITURE ACCOUNT NO. 200 INSTRUCTION Object 7			
Contracted Services	Service Agreement on TV Camera	140.00	141.75
EXPENDITURE ACCOUNT NO. 200 INSTRUCTION Objects 92 and 97			
Capital Outlay and Equipment	VIDEO EQUIPMENT AND SUPPLIES		
	Samson Quick-set tripod #7301	89.00	
	Samson Dolly #7601	47.00	154.00
	Video Camera Ensemble	570.00	570.00
	Sony-matic Portable Video Corder	795.00	895.00
	Monitor-receiver CVM-51VWP	195.00	195.00

SUMMARY OF EVALUATION EXPENDITURES FOR 1969-70

Expense Class	Name and Title, Purpose or Item	Proposed Budget 1969-70	Expenditures 1969-70
EXPENDITURE ACCOUNT NO. 200 INSTRUCTION Objects 92 and 97			
Capital Outlay and Equipment	VIDEO EQUIPMENT AND SUPPLIES CONTINUED		
	Monitor-receiver CVM-220U	295.00	295.00
	Wilson Cart 42E	30.00	31.35
	Microphone Mixer MX600M, Sony	22.50	- -
	Camera Selector	- -	47.03
	Cannon Zoom Lens, TV16	400.00	400.00
	Microphone F98, Sony	17.50	17.50
	Mike Stand, Atlas MS4	11.80	11.80
	Insurance - deductable for replacing stolen video equipment	- -	250.00
	Sales Tax on purchase of above items.	- -	168.41
	TOTALS	$9,229.21	$8,795.33